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Frontispiece, to the Second Volume of Specimens of Ancient Sculpture and Paintings.

Engraved and directed by John Carter (St. Dunstons Street Westminster) July 1787.



Title Page, composed of various Subjects from different Cathedrals and Churches.

London, Published, and sold by John Carter, at the Sign of the Three Crowns, in St. Martin's Lane, Jan. 1. 1797.



TO THE RIGHT HONORABLE THE
EARL OF EXETER.

MY LORD,

IT is with singular Satisfaction that I receive the Honour of your LORDSHIP's Permission to affix to this second Volume of "*Specimens of the Ancient SCULPTURE and PAINTING now remaining in this Kingdom,*" your Lordship's Name; a Circumstance so very flattering to my Endeavours in carrying on this Work, that the arduous Task will become light. I shall look forward to the Period of this Volume with the fervent Wish that it may meet the same Approbation from your Lordship that you was pleased to express of the former Volume. Indeed this is not the only Instance of your Lordship's Condescension, in approving my Labours, which, with the highest Duty and Respect, I shall ever remember.

I remain,

My LORD,

Your Lordship's

Most obedient and

faithful humble Servant,

JOHN CARTER.

College Street, Westminster,
July 1787.

Explanation of the Frontispiece to the Second Volume.

THIS design represents the first wound that *The Ancient SCULPTURE and PAINTING* of this kingdom received in the reign of *Henry VIII.* since which period the hand of ignorance and mistaken zeal have reduced them to the state we behold them in at this day.

The scene is in the fourth aisle of the choir of some rich and noble abbey, (looking east) the composition of which is selected from the writers of those times, and is as follows.

Thomas Lord Cromwell, (the only portrait introduced) accompanied by a Noble Personage, commanding an armed band of men, comes to this abbey to enforce its surrender: the Abbot, with two of his Monks, refuse to submit, and being resolute in denying *Henry's* supremacy are marked for destruction. A scene of impiety and devastation ensues; and in the height of its fury, the Abbot and the two Monks are brought into the church, and they are made in addition to their expected untimely fate the miserable spectators of sacrilege! the defacing of Statues and Paintings! the theft of all the rich ornaments! all the offerings, &c. the gifts of their pious benefactors.

Strange reverie of all sub'inary grandeur! How far different our View in *Edward's* splendid day! then were *Ancient SCULPTURE and PAINTING* in their "height of glory!" here in *Henry's* fatal night they are "fallen bow low!"

The Abbot is the conspicuous figure, who, with the two Monks, are led in bound by a soldier, who is going to strike him: other soldiers are seen behind them. *Cromwell* holds the king's warrant, and is reproaching the Abbot for his obstinacy. A lady, a youth of rank, and an alm's man, are interceding for these devoted victims. The personage who accompanies *Cromwell* is with his sword giving directions to a scribe who is taking an inventory of the riches and relics which the soldiers are bringing from various parts of the church, and lay on the tomb before him: over his arm a crucifix and sword, before him bags of money, deeds of estates, and other records, a saint's skull and arm, a crown, a nail of the cross, phials with the tears and blood of martyrs. On the tomb is a crozier, over which is laid a halbert and a soldier's cap, a facing bell, an hour glass, and a dish with money: on the corner of the tomb, an altar cloth, by it, on the pavement, an incense pot, a missal, a sword, a mitre, a holy water sprinkler, &c. In the right hand corner are three men demolishing a small altar, one is thrusting a halbert into a picture of the Trinity, (the wafer under his foot) another taking the Pix, the third wrapping in the altar cloth its furniture: above the picture is a statue of a virgin Saint. In the distance we behold a prostrate Nun, who being turned out of a neighbouring nunnery, and pursued by a soldier, flies for protection to the great church, (ignorant of the business acting there) and falls at the feet of the statue of the Virgin. Near these are two men quarrelling for the private disposal of a rich altar cloth, and another stealing away with a silver shrine on his back. A trumpeter on a tomb is founding a charge; emblem of lawless power triumphing over the church. Behind the soldier leading the Abbot is one bringing spoils to the tomb. Here is seen a soldier, who having the care of the side door of the choir is going to stab a Monk who is on the ground, but is prevented by his comrade. Through the arch of the monument, above *Cromwell's* head, are others damaging the high altar. A man in the choir is tearing down the hangings of the monument behind the youth above-mentioned, which gives a view of some Monks flying from the swords of merciless pursuers. The monument is a warrior's in *Edward III's* reign; on it are hung his various arms: the banners are those taken by him in the wars in *France*. Against the pillars by the monument is a painting of *Pilate* delivering *Christ* to be crucified (according with the scene before us.) Here are other funeral trophies hung up. Near the bottom of the distant cluster of columns, by the statue of the Virgin, is an historical painting, above which hangs the skin of some wild beast slain by the knight whose effigies are carved above it: still higher is seen a variety of arms and trophies. In the gallery on the side of the high altar, and looking into the side aisle, are Monks belonging to the instrumental band of the choir. In the vaultings above are other Monks. These religious are of the *Benedictine* order. The architecture is in the style of *Henry III.* The dresses, decorations, &c. are in strict conformity to the time the above transactions were carried on.

T I T L E P A G E.

THE general idea is an outside view of a ruined building, formed of various subjects introduced in this work. The Title Page to Vol. I. being an inside design to the same purpose. The arch containing the title, and the architecture above it, are from the remains of the interior part of the cloisters of *Peterborough* Minster. On the point of the moulding rising from the above arch, is a niche containing the figure of God holding up a Crucifix, which is over the porch of *Biggleswade* church, *Bedfordshire*. On the right side of the arch is a *Saxon* niche with the statue of Bishop *Herbert Losing*, which is over the door on the outside of the north transept of *Norwich* Cathedral. In the niche below, laid against the wall, is the statue of King *Eamund* the Martyr, with the dart in his hand: this fragment is part of a font brought from *Barnham* church, near *Thetford*, and is in the possession of Mr. *Ellis* of that place. The royal head on the left side of the arch, with the ornamental frieze in the fore ground, were dug up at *Thetford*, and now placed in a wall in the old Bowling Green. By the frieze is a *Roman* altar on a plinth, standing in *Caistor* church yard, near *Peterborough*: the *Saxon* capital lying by it, on which are two men fighting, is in the church. The ornamented tile, by the frieze, is from *Osley* church, *Herts.* and is in the possession of Lady *Salisbury* of that place. The female head on some mouldings near the foregoing subject, forms an arm to a seat in the choir of *Worcester* Cathedral. The Brafs on the left side in the fore ground is in *Hitchin* church, *Herts.* On part of the Brafs stands the base of a cross, which is on the road side near *Stamford*. By the left side of the arch is a sculptured memorial of *Robert Sberlon*; it is on the outside of the cloisters of *St. Cross*, near *Winchester*. Close to this is part of a window to a house at *Barneck*, near *Stamford*. The tower seen in the distance is from the old *Boon* at *Norwich*.

THE SECOND

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* A Blank is left for the Number of the Plate for the Subscriber to fill up agreeable with his Arrangement of those

The second Edition of the List of Subscribers is obliged still to be deferred. An emblematic Frontispiece to Vol. II. will be given in a succeeding Number, with its Description, and likewise an Account of the ornamental Title Page in this Number, with a Dedication, &c.

The LYNN CUP, given to that Corporation by King JOHN. Drawn at large 1786, from the Original. The Drawing now in the Possession of RICHARD BULL, Esq.

In *Mackarel's History of King's Lynn*, page 184, are these words, relating to this Cup. "He (King *John*) gave to this corporation a rich Cup and Cover, weighing 73 ounces, which is preserved to this day: and upon all public occasions and entertainments, used with some uncommon ceremonies at drinking the health of the King or Queen: and whoever goes to visit the mayor, must drink out of this Cup, which contains a full pint."

This Cup is in the highest preservation; on the bottom of the foot are engraved memorandums of its having been repaired four times, in the mayoralties of *M. Green*, 1692. *John Goodwyn*, 1750. *Sam. Brown*, 1770. and *Edward Everard*, 1782. The Cup is richly gilded, except the figures and the light sprig ornament round them, which are silver; part of their dresses and the ground to them, are in colours enamelled.

The several figures will be given in the next number.

The ENTRANCE from the East Cloister into the South Aisle of the Choir of NORWICH Cathedral. Drawn 1786.

The Statues within the canopies on the mouldings of the arch, are the only instance of the kind the Editor has seen. The Statue in the center is *Our Saviour* pointing to the wound in his side; on his hands and feet are the holes which were made by the nails on the cross; on each side of him stands an angel, one holds a cross, the other's attribute is lost, but most likely it was an incense pot. The two sitting Statues below represent a King and a Bishop; the Bishop holds in his hand the model of a church, and may have been designed for *Ralph de Walpole*, who began to build the cloisters 1297, or *John Salmon*, his successor who finished them. The Statue of the King was probably the reigning monarch *Edward I.* The Statue with the tablet is *Moses*, and the other Statue with the hairy garment, *St. John the Baptist*, four of these Statues have prostrate figures under their feet.

WEST VIEW of the FONT in EAST DEREHAM Church, Norfolk; with the Eight Bass Relievs round it, (which are drawn to one Fourth of the original Size). Described by JOHN FENN, Esq. F.S.A. Drawn 1786.

The Font stands at the west end of the church immediately fronting the west door, and is built entirely of stone, it is of an octangular form, and round the basin are carved in eight separate compartments, the Crucifixion, and the seven Sacraments of the Romish Church; in the following order, 1. The Crucifixion, 2. Baptism, 3. Confirmation, 4. Penance, 5. The Eucharist, 6. Ordination, 7. Marriage, 8. Extreme Unction. Below these are eight angels, each surrounded by a glory, and on the stem below them in separate niches, are eight of the apostles at full length, and at the eight angles beneath these are the other four apostles sitting, having on the alternate angle between each the symbol of one of the Evangelists.

The ascent up to the font is by a double octagon step, the upper one being carved with rose quaterfoils, a pedestal is placed on the lower step, breaking through the other, (and fronting the basso-relievo of the Crucifixion) for the priest to stand on during the sacrament of Baptism.

In the year 1623 a wooden gallery was erected round this Font when it continued till 1769, the floor of which was level with the heads of the sitting apostles, which on removing it were found to be cut off, to make a lodgment for the joists, so little taste was there at that time for the curious works of former ages, however had they then escaped, the frantic rage of the fanatics would have defaced them a few years afterwards, when the remaining figures were much battered and hurt; in other respects the Font remains now almost quite perfect. The whole was originally painted with a variety of colours, in imitation of various marbles, but it is now entirely of a stone colour.

It was erected in 1468. *Edward IV.* and the following particulars of the expence of building it, are copied from the original Church account :

" Coits of the newe Funte.

	<i>l.</i>	<i>s.</i>	<i>d.</i>
" Iop'mis payd to the Mafon quā he teke the feyd funte in arneft	-	-	iiij
" It'm payd for makyng of an obligacion in the which he was bound for the feyd week	-	-	iiij
" It'm payd for lyng of the frestone y ^e went to y ^e said funt to Lynne	-	-	xxij
" It'm payd for cranyng of y ^e feyd fto ⁿ	-	-	ij
" It'm payd for caryng iij lods of the feyd frefton fro Lynne to East Derham,	-	-	viii
price 1 lod caryng ij s. vi d.	-	-	x
S'm	-	-	-
" It'm payd for d ^e chert r ^e d ^e lym ^e xx d. & cc tyle* xvjd. bowt atte Norwiche S'm.	-	-	iiij
" It'm payd to Robt. Crane for caryng of the feyd lyme and tyle	-	-	xx
" It'm payd to R ^e . Westlake for iron work to the feyd funte	-	-	vi
" It'm in expence upon help quan the funt was in the reyfing	-	-	vj
" It'm payd to the Mafon for workmanship of the feyd funte	-	-	x
" It'm to his reward	-	-	xx
" It'm payd to Will. Plomer for ledyng of the new funte	-	-	vi
" It'm payd to Will. Pylehe for makyng of the ftole to y ^e funte and the heveryng } of the funte	-	-	v
" It'm payd for makyng of aquetu ^s between our Mafon and us	-	-	xx
	-	-	ij
S'm tot.	-	xii	xiii ix

From the same account it appears that this money was raised partly by the voluntary contributions of the inhabitants, and partly by the Sunday gatherings and legacies, or questwoods of the deceased.

We are here informed that the Mafon executed the whole Work, including the expence of the stone for ten pounds; he appears however to have received a reward of twenty shillings, which he truly deserved, the whole being executed in a masterly manner, and to the credit of the artist; whose name is not handed down to us.

In the year 1678 a top or canopy of carved wood supported by four fluted pillars was added to the Font, which being of the taste of that day, is not drawn in this view.

The height of the Font from the ground to the top of the basin is seven feet.

* The two handed tiles here mentioned were undoubtedly those enamelled tiles for pavement, said to be seen in some of our churches, a collection of which are introduced in Vol. I. of this Work) and to be used for paving round the Font and on its steps.



The Lyon Cup
given to that City, probably King John,
drawn at large from the original & engraved by
J. Carter the drawing now in the possession of His Most Ex^{ty}

Rel^{ly} as the not drawn by J. Carter (Collegiate) & Engraved 1777





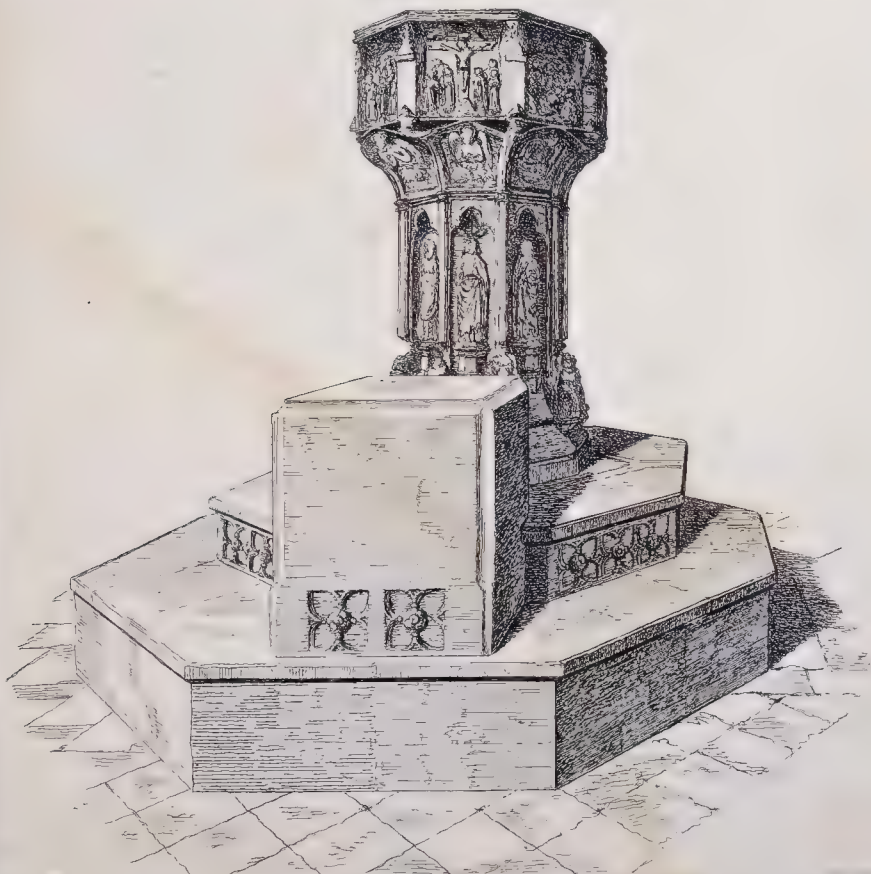
The Entrance from the east Choir into the west side of the Choir of Norwich Cathedral.

Printed and sold by J. Rose & Co. 11, Fleet Street, London.





Eight large figures in stone. First group, stone, fourth
after original size.



What remains of the font in East London church, Norfolk.

Printed in the year 1717, after the original, from the year 1717.



The Figures on the LYNN CUP, which was given to that Corporation by King JOHN. Drawn as large again as the Originals. The Drawing in the Possession of RICHARD BULL, Esq.

Mr. *Walpole*, in Chap. II. of his "Anecdotes of Painting," Vol. I. p. 24, 4to. from the reign of *Henry III.* to the end of *Henry VI.* speaking of the rich plate of that early period, has this note—" * Bishop *Wickham's* crozier† at *Oxford* is an instance how well the pomp of prelacy was served with ingenious artists. It is certain that in the reign of the two first *Edward's* there were Greek enamellers in *England*, who both practised and taught the art. In *Dugdale's* "*Warwickshire*," p. 307, 403, are mentioned enamelled cups very near that period; and some ancient pieces are still extant. The beautiful Cup of gold enamelled with figures in the habits of the times given by King *John* to the corporation of *Lynn, Norfolk*, and still preserved there, gives a very favourable idea of the taste and artificers of that age, a little antecedent to that I am speaking of."

The figures round the lid of the Cup are a hunting party; the first a lady bearing a hawk, the second a lady with a dog, the third a gentleman carrying a hare, with a dog, the fourth a gentleman with a dog on each side, the fifth is a lady with a bow and arrow; she has with her a dog. In the view of the Cup, No. 16, it is to be seen that each figure is separated from the other by an ornamented division.

The figure on the bottom of the inside of the Cup is in the bacchante style, holding in one hand a drinking horn, and on the other a hawk: this idea is well conceived, as combining the joys of the festive cup with the pleasures of the enlivening chase.

The figures round the body of the Cup are expressive of no particular action, they merely represent the various dresses worn by the ladies and gentlemen in King *John's* reign. The hawk on the hand of one of the gentlemen is a badge of ancient nobility.

The figures on the foot of the Cup come under the same description as the foregoing.

† See the plate of the Crozier in Vol. I. of this Work.

STATUES on the South Side of the Tomb of EDWARD III. in WESTMINSTER Abbey.
Drawn 1762.

These Statues are in cast brass, and are one foot six inches in height; they represent six of the children of *Edward III.* There were originally six more on the other side. Some of the coats of arms under their feet are still remaining, and perfect in all their enamelled colours.

The first Statue is *Edward the Black Prince*; he is not in a warlike dress; round his head a twisted fillet.

The second Statue is *Joan of the Tower*; she was betrothed to the King of *Spain*; her hair is brought forward in large twisted plaits on each side of her face, and by the profile it appears that no more was seen, it being covered by a small cap fitting the head: this however was the common fashion of those days.

The third Statue is *Lionel Duke of Clarence*.

The fourth is *Edmund Duke of York*.

The fifth is *Mary Dutchess of Bretagne*; her hair is interwoven with fillets and beads, and in the profile drapery is placed at the back of her head.

The sixth Statue is *William of Hatfield*.

VIEWS of the FRONT and BACK of an Ivory POWDER FLASK, which belonged to HENRY VIII. Now in the Possession of Mr. RAWLE.

"This Powder Flask is of ivory, mounted in double gilt brass; the carvings represent the stoning of *St. Stephen*, and the other religious subjects, which though they seem to have no kind of relation to these utensils, are very frequently found on them. It is said this Flask belonged to King *Henry VIII.* and that on his return from the siege and capture of *Bullogne*, in *France*, he gave it with his dagger and the strong wicket gate of that town, (brought over as a token of his conquest) to — *Hardre's*, of *Hardre's Court, Kent*. It afterwards belonged to the Rev. Mr. *William Gostling*, of *Canterbury*, and at the sale of his curiosities was purchased by Mr. *Rawle*, the present proprietor. Near the bottom, in gold, is the date 1511."

This information the Editor received from *Francis Grose*, Esq. F.S.A. through whose interest he was permitted to draw and engrave this Powder Flask.

The double gilt brass work extends from the dotted line upwards, to the ring at the top of both the front and back; the rest being ivory, excepting the date and ornament within the small circle, which is gold inlaid on a black ground.

The

The FRONT.

The upper oval compartment contains God the Father in the clouds supported by two Angels.

In the center circular compartment, the martyrdom of St. Stephen.

The four Evangelists occupy the small oval compartments.

The BACK.

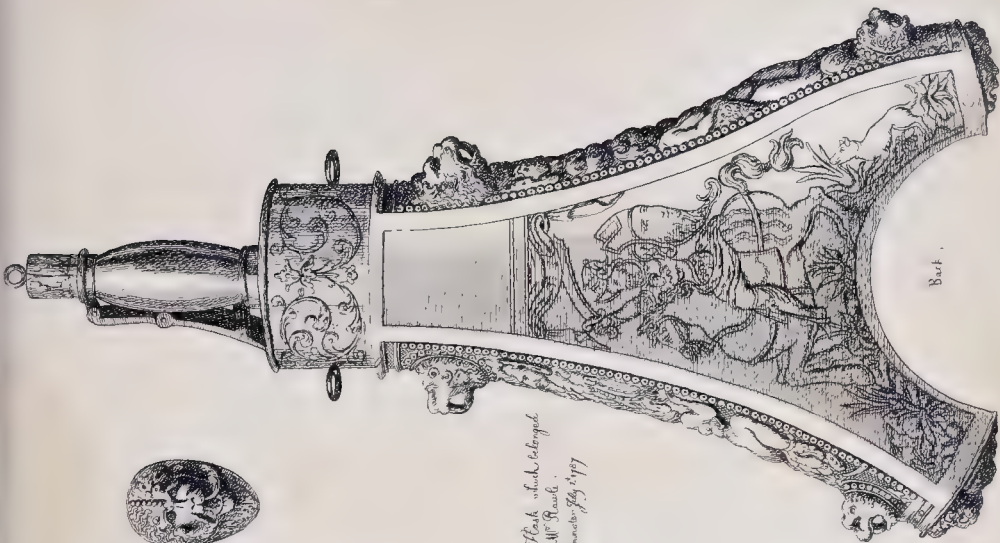
Consists of only one compartment, in which is a person armed after the *Roman* fashion, on horseback; he is hunting a hare, and is followed by a hound. This representation is engraved on the ivory, and not carved in relief, like the rest.

The other figures, heads, beasts, lions heads, fruit and ornaments, seen in both the views, are the decorative taste of the date 1511, which about that time was introduced into *England* from *Italy*, with its architecture, and made their way into every edifice religious and civil, and with the Reformation entirely banished the *Gothic* style. But now, in this age, Antiquaries have the extreme pleasure to see that style, Phoenix like, rising from its long forgotten and smothered ashes, and perhaps may blaze once more in to all its original splendor and magnificence!*

* A few instances have already appeared; in the seat of the Hon. Her. Walpole, at Strawberry Hill, the seat of Thomas Barrett, Esq. at Let, near Canterbury, and the altar pieces at Ely Cathedral and King's College Chapel, Cambridge. These two last works are by the late Mr. Jeffes, Architect, and are faithful models of the ancient *Gothic* manner.





Heads
on the feet

Cases of the first kind of many Bowditch Flasks which belonged
to Henry VIII now in the possession of Mr Paul.
Pl. to the second kind of cases (Boggs) that number they 1897



The Descriptions of three Plates in this Number are communicated by FRANCIS DOUCE,
Esq. F. S. A.

BASSO RELIEVOS on the under Part of the Seats of the CHOIR, and two BASSO RELIEVOS on the Ceiling of do. of ELY Cathedral. (Drawn to one Third of the Size of the Originals, 1787.)

I. Two warriors completely armed. The one has his vizor down with a battle axe and shield; the other an open helmet, his arms a spear and sword.

II. Represents two Monks or Friars hunting. They are both furnished with bows and arrows, and one of them has just discharged an arrow at a deer, who, upon being mortally wounded, takes refuge in a kind of cell or hermitage, where another Friar is seen protecting the animal, and from the beads in his left hand the sculptor perhaps intended to ridicule the ceremony of *confession*. To the lovers of *archery* it may be no unwelcome observation that the arrows are here placed at the side, suspended in a girdle, precisely in the same way as they are represented in the frontispiece to *Markham's Archery*, printed in 1634, and as they continue to be carried by modern archers, except that the pouch is wanting that is now used to hinder the arrows from falling.

III. Contains three different subjects. The first, within a border or circle, exhibits a figure seated upon a throne, his right hand elevated, and supported by two angels. The second is a Monk on horseback, who is aiming a blow with a sword at a most uncommonly grotesque figure, perhaps the devil, with all head and no body. Such a figure had been worthy of *Calot* himself, who in his small temptation of *Saint Antony* has given one which it in no small degree resembles. The third seems to be a Monk, who is naked with his hands tied behind him, in the act of doing some penance that has been enjoined him by his Abbot, who also accompanies him. The scene lies in a wood, and the poor Monk is pursued by some animal like a mastiff dog. The nature of this penance, if such it be, is not easy to appropriate.

IV. Is a huntsman with his bugle horn and a couple of hounds. He carries a bow upon his right shoulder, and his arrows are suspended in the manner described in No. II.

V. A countryman with his flail.

VI. A minstrel or fiddler. The instrument which he plays on resembles, and most probably is, the ancient *cruth* or *crowd*.

VII. Two fellows tumbling, or playing at a game or sport familiar enough to school-boys, but which will not admit of being named here. It has more than once been remarked how little change puerile sports have undergone. Many still practised are to be traced in grotesques of this kind, and particularly in printed and other missals.

VIII. Two females at their devotions are very *lovingly* interrupted by the devil. They do not seem to be much frightened, nor do their countenances exhibit any tokens of displeasure.

IX. A Friar and a Nun in a situation concerning which, for the sake of decorum, the less that is said the better. One cannot however help noticing the very strong character marked upon the Friar's countenance.

X. Seems to represent the Devil in the act of drawing a Friar's teeth, the countenance of the latter is truly woful.

XI. Here are two subjects, viz. a fiddler and a piper, and two combatants with sword and buckler. Here again is seen, as in No. VI. the ancient *crowd*.

XII. The story of *Herodias* and *John the Baptist* in three compartments. In the first the Daughter of *Herodias* is dancing before *Herod*, *Philip*, and *Herodias* his wife. In the second she is receiving *John's* head in a charger; and in the third she is presenting the head to her mother. The attitude of the girl in the first compartment is rather that of a tumbler than of a dancer, an error which will immediately be forgiven when we consider the great attachment to this amusement amongst our ancestors. Figures of tumblers are not uncommon in ancient sculpture, and now and then occur in illuminated missals. The following articles upon this subject, which are extracted from a very curious manuscript, of the household and other expences of King *Henry* the VIIth, with almost every page signed by himself, and still remaining in the *Exchequer* Office at *Westminster*, are too curious to be omitted in this place.

Item to one that tumbled at <i>Eltham</i>	-	20s.
Item to a strange tumbler in rewarde	-	20s.
Item to the tabouretts and a tumbler	-	20s.
Item to a tumbler at my <i>Lord Bathe's</i>	-	20s.
Item to a <i>Spanyard</i> that tumbled	-	40s.
Item to the tumbler upon the rope in rewarde		4s. 4d.

XIII. Represents a man or human monster playing on the tabor and pipe, and a female monster playing on a dulcimer. To the musical antiquary these instruments must be extremely curious; he may improve this hint in the course of his researches, and by a little perseverance discover something of the kind in almost every ancient monastic or religious edifice.

The Choir and Stalls of this Cathedral were erected by *Alan De Walsingham*, Prior of *Ely*, and finished in 1328.

It has been commonly supposed that the animosities which subsisted between the regular and secular clergy, gave occasion to these reciprocal instances of their holding up each other to public derision. Not only sacred buildings were disgraced by these satirical ornaments, but even their very service books were not exempt from them, and are frequently sullied with the most abominable indecencies. Surely the morality of former times may well suffer by a comparison with that of the present! Is it not however more likely that the subjects in question were appropriated to the Friars, a set of men who seem to have been universally hated and despised by the clergy? Perhaps both opinions may hold.

The

The two last subjects are Basso Relievs on the roof of the choir of this cathedral; the latter represents St. *Erbredreda*, founders of the church and first Abbess of the monastery of Ely.

STATUES and BASSO RELIEVOS, from NORWICH. Drawn 1786.

The account of which is obliged to be postponed to the next number.

STATUES on the North and South Sides of the Gateway, near the West End of BRISTOL Cathedral. Drawn 1784.

Near the Cathedral there stands a very elegant Gate, the lower part of *Norman*, the upper of *Gothic* architecture. Over the lower part, on the north side, is the following inscription—"RFX HENRICVS II. ET DOMINVS ROBERTVS FIL HARDINGI FIL REGIS DACIAE HVIVS MONASTERII PRIMI FVNDATORVS EXTITERVNT." In English—"King Henry the 2d. and Lord Robert son of *Harding*, son of the King of *Denmark*, were the first founders of this Monastery." This *Robert Fitzbarding*, as we learn from *Camden** and others, was a man of great consequence at *Bristol*, (*Tanner* cites a manuscript to shew that he was Mayor of *Bristol*†) and his son by favour of King Henry married the daughter of the Lord *De Barkley*, from whence his posterity, who have flourished in great state, are to this day styled Barons of *Barkley*, some of whom were buried in this church.

This Gate was part of the Priory of St. *Augustine*, which was founded by the above mentioned *Robert Fitzbarding*. *Dugdale*‡ has given us the following curious verses, which perpetuate this event, but omits to say where he met with them.

"A Burgeys of *Brisflow*, tho *Robert Hardyng*,
For grete Treclour and Richeffe so well with the King,
That he yast him and his Heires the noble Barony
That so rich is of *Berkly* with all the Seignorie
And thulke *Robert Hardyng* a vered futh I wys
An Abbey of *Brisflow* of St. *Austyn* that is."

Robert Fitzbarding lies buried in the Cathedral, and a modern inscription upon his monument, which has been repaired, mentions "that he laid the foundation of this Church and Monastery of St. *Augustine* in the year 1140, the 5th of King *Stephen*, dedicated and endowed it in 1148, and died in 1170, the 17th of King Henry the 2d.

This Priory was, in the reign of Henry the 2d. changed into an Abbey. Upon its dissolution, in the reign of King Henry the 8th. it became a Cathedral, by the name of the Cathedral church of the Holy Trinity.§

Statue I. is probably King *Stephen*. II. *Robert Fitzbarding*. III. and IV. unknown. V. King Henry 2d. with the royal arms beneath. VI. *Robert Fitzbarding* again. He is here represented in apparently his Mayor's habit, and holds in one hand a model of the church, and in the other its Charter of Foundation; his arms are also beneath. VII. and VIII. are the Statues of two Mitred Abbots, and one may reasonably conjecture that they represent the succeeding Abbots, who repaired and altered the upper part of the Gate, which, as it has been already observed, is more modern than the lower. The arms under the last Statue are said to be those of Abbot *Newland*, who died 1515.

* *Britan.* p. 56. Ed. 1722. † *Notitia Monast. Bristol*, 3. Ed. 1781. ‡ *Monasticon* 2. 233. § *Tanner* ubi supra.

Various TILES, forming the Pavement before the High Altar of GLOCESTER Cathedral. Drawn 1784.

This beautiful Pavement* was given by Abbot *Sebroke*, who was elected in 1450. He began the fine tower in the middle of the Church, but died before it was finished, leaving the care of it to *Robert Tully* a Monk of this Abbey, as appears from the following inscription still remaining at the bottom of the choir over the arch of the tower.

*Ille quod digestum secularis epulave positum
Tullit hoc ex Onere Sebroke Abbate iubente.*

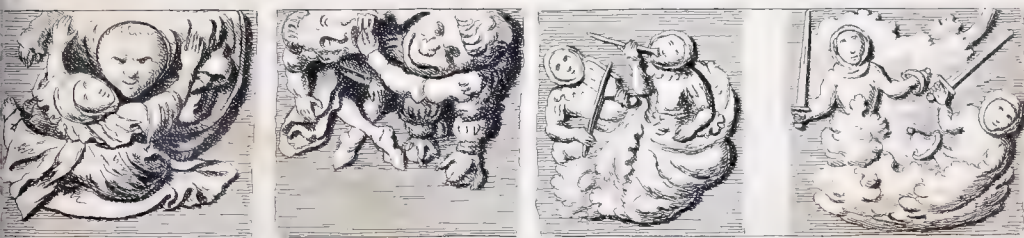
This fabrick which you see exact and neat
The Abbot charg'd the Monk to make compleat.†

His beautiful monument is in a chapel at the south west end of the choir with his statue at length in alabaster. His name and arms appear on this Pavement, the latter encircled with the inscription "DOMINVS THOMAS SEBROK ABBAS," likewise his motto—"FIAT VOLVNTAS DNI," which is said to have been interpreted—"If this Abbey must be dissolved, the will of the Lord be done." But there does not seem to be the least ground for any such interpretation.‡

The other coats of arms upon this Pavement are those of *England*, *Edward the Confessor*, the See of *Gloucester*, and probably those of some of the Benefactors to this Cathedral. The remaining inscriptions are passages of Scripture, to the best of the writer's recollection, who had not time to copy them all when on the spot. They will be given at large in some future number.

This Pavement narrowly escaped destruction a few years ago, by the offer of some foolish old woman to replace it with marble, which, to the credit of those concerned, was rejected.

* See page 30, Vol. I. of this Work. † *Glob. Camd. Brit.* 274. Ed. 1722. ‡ *Fuller Clu. Hist.* b. 6, p. 334.



Bas-reliefs on the underpart of the seats of the choir and ...
[drawn to one-third of the size of the original]

two Bas-reliefs on the carling of d' of Ely Cathedral.
[drawn to the actual size by J. Carter College St. West. May, 1788]





Relief in a niche west front of the Upper Church, Norwich, 14th.



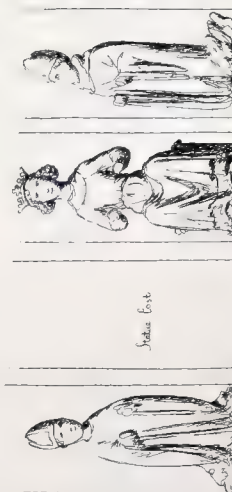
Statue in a niche below the statue.

Statue in a niche, 14th.

A statue in the west front of this gate way entering into the Bishop's Palace.



The three principal Statues on the west front of the Episcopium gate, opposite the west end of the Cathedral.



Statue East

Statues on the west end of the Cathedral

Statue in a niche, 14th.



Episcopium, in the Vestry of St. Edmund's, Norwich. (See to the end of the book the original.)





on the north side
Rex henricus (erichus et dñs Robertus fili bardpnt. fili
monasterio pima fundatore & interline.



regis dñe die

Statue of the king of the Gate way, near the west end of Bristol Cathedral

on the south side.

Statues on the north & south sides of the Gate way, near the west end of Bristol Cathedral
Rex henricus (erichus et dñs Robertus fili bardpnt. fili
monasterio pima fundatore & interline.





Various. The design of the pattern is a heraldic shield, and the design of the pattern is a heraldic shield, and the design of the pattern is a heraldic shield.



The Editor presumes to hope for the indulgence of the Subscribers to excuse the length of time between the publication of Number 18 and the present Number, owing to half that period being spent in his collecting materials for this Work, and taking other subjects in Gloucestershire and Worcestershire, and the remaining time occupied in engraving the Plates in the present Number. He proposes to publish two more by Midsummer next. The Subscribers are further informed that this Work will be concluded with Number 30, completing two Volumes.

STATUES and BASSO-RELIEVOS, from NORWICH, (which were given in Number 18.) Described by FRANCIS DOUCE, Esq. F. S. A.

A STATUE and BASSO-RELIEVO, on the West Front of the Upper Close or Monastery Gate.

The chamber above the arch of this gate was formerly a chapel dedicated to St. Erbert the Martyr, whose figure is here represented. He was treacherously slain at the instance of his mother-in-law *Quendreda* the wife of *Offa*. Historians differ as to the manner in which he was put to death, which difference may perhaps be reconciled by the present figure, which points to a wound in the breast.

The other figures forming the Basso-Relievo exhibit a man fighting with a monster, are scarcely worth mentioning, but for the small round shield that appears to have been used about the time of Edward I. in whose reign this gate was built.

A STATUE on the West Front of the Gateway entering into the Bishop's Palace.

This palace was built about the year 1300, by Bishop Salmon. The Statue here given is either that of Edward I. or of some saint to whom it was dedicated.

Three of the principal STATUES on the West Front of the ERPINGHAM Gate, opposite the West End of the Cathedral.

This gate was built by the famous Sir Thomas Erpingham, a Knight of the Garter, who lived in the reigns of Richard II. Henry IV. and Henry V.* He was persecuted by the Bishop of Norwich for his attachment to Wickliffe, and by him enjoined to build this gate by way of penance. The word *pena* is many times carved upon it, and in a niche is his own Statue in armour on his knees, in the act of begging pardon for his offence: however, King Henry IV. knowing his abilities, and how much he was esteemed by the populace, not only set him at liberty, but on the 9th of February, 1400, the Bishop of Norwich coming to Parliament, the King caused him to be seated in his accustomed place, and then the King spoke to Sir Thomas de Erpingham, his Vice Chamberlain, then being between the Duke of York and the Earl of Warwick, who sat there in their places, and said that he took the accusations of the said Thomas against the Bishop to be good, and to proceed from great zeal born unto him; but yet, considering the order of the Bishop, and that he was of the King's lineage, and being assured of his better behaviour, he frankly pardoned him all misprisions done against his person; for which all the Bishops gave the King thanks in open Parliament, and desired him to make the Bishop and Sir Thomas shake hands and kiss each other, in token of friendship, which they did, and it afterwards proved real, Sir Thomas becoming a great benefactor to the cathedral, and a firm friend to the Bishop as long as he lived.†

On the summit formerly stood a cross of stone, and the emblems of the Four Evangelists are placed on pedestals, two on each side; two only of the emblems are now remaining. On the top sits an effigy of a secular priest ‡ with a book in his hand, teaching a youth standing by him; and opposite, on the southern pillar, is a Monk with a book in his hand also, surveying those that pass by, designed perhaps to signify that the secular clergy not only laboured themselves in the Word, but diligently taught the growing youth to the benefit of the world, when the idle Regular who by his book also pretends to learning did neither instruct any nor improve himself, by which Sir Thomas Erpingham covertly lashed those that obliged him to the penance, and praised those who had given him instruction in the way of truth.¶

On one side of the niche are the arms of the See, and on the other those of the church. Right over the arch is a shield of the five wounds of Christ, represented by a heart between two hands cooped in chief, and two feet cooped in base, our Blessed Lord being wounded on the cross with the nails that went through his hands and feet, and with the spear that pierced his heart.

On the north side of this are three shields; the largest has on it a triangle to represent the Trinity, the lowest has our Saviour on the cross, and the uppermost three chalices and wafers to represent the blessed Sacrament; opposite also, are three shields, the largest has the arms of Sir Thomas impaling those of Joan Clopton his second wife; the uppermost has the arms of Joan Walton his first wife, and the lowest those of Clopton single. The pillars and arch are adorned with many well carved images, with the word *pena* under them: they are the effigies of divers Saints, Martyrs, Kings and Confessors; those on the north side being most, if not all, men, and those on the south side most, if not all, women; by which we may learn that his last wife was concerned in this penance, as being a Lollard, or follower of Wickliffe, as well as himself; the arms of the Erpinghams, Wal-

* See an account of him in Blomfield's History of Norfolk passim.

† Parkin's History of Norwich, p. 197. Blomfield, 2, 372. ‡ Vide the Plate. ¶ Blomfield, 2, 526.

tons, Cloptions, &c. are scattered all over the building.* Engravings of the gate itself may be seen in Sir Thomas Brown's posthumous works, 1712, 8vo. and in the History of the City of Norwich, 1763, 8vo. 2 Vols. but they give a very faint idea of its great beauty and elegance.

STATUES on the West End of the Cathedral.

The west end of the Cathedral was rebuilt by Bishop Alnwyck, who is here represented as receiving the instrument of his confirmation from King Henry VI. One of the Statues being lost, it is difficult to explain the other upon the right hand, unless it was a repetition of the same ceremony.

BASSO-RELIEVO in the Vestry of St. PETER's MANCROFT. Drawn to one Third less than the Original.

This is an ancient Tablet or Altar-piece of alabaster, formerly painted, representing nine female saints, which Mr. Blomefield † thinks might have belonged to a chapel of St. Margaret, from her figure being, as he terms it, the principal image; but there seems to be no reason for this opinion, or that the figure of St. Margaret is intended to be more conspicuous than the others. The names of the saints are as follow, beginning with the figure on the right-hand at top. No. I. St. Mary Magdalen holding a box of ointment and a palm branch, and not, according to Blomefield, St. Barbara with the tower. No. II. unknown. No. III. St. Hildegard, with a pastoral staff and a book. No. IV. and V. unknown. No. VI. perhaps St. Justine. No. VII. St. Ursula with a book and arrow. No. VIII. St. Margaret with the dragon and cross. No. IX. St. Helena, the mother of Constantine the Great, with the cross.

These Tablets are frequently seen over Altars, and it is not uncommon to find them covered over with coats of plaster, possibly with a view to preserve them from the ravages of fanaticism.

* Blomefield, 2, 527.

† Ib. 2, 636.

PAINTING of ARTHUR PRINCE of WALES, Son of HENRY VII. in the North Window of JESUS Chapel, on the North Side of the Priory Church of GREAT MALVERN, WORCESTERSHIRE. (Height of the Original three Feet by two Feet.) Drawn 1788. Described by WILLIAM BRAY, Esq. F. S. A.

The tract of hills generally known by the name of Malvern hills, about 10 miles from Worcester, separate Worcestershire from Herefordshire. They are very steep and lofty, and afford a most extensive and beautiful prospect; on one side lies the fertile vale of Evesham, on the other is Herefordshire, beyond which rise the Welch mountains. On the eastern side of these hills, overlooking the vale of Evesham, stood the Priory of Great Malvern. It was originally a hermitage founded* in the reign of Edward the Confessor, by Ursula D'Abyot, by whose consent the Abbot of Westminster, in the 11th of William I. fixed there a Prior and twenty-six Monks, besides whom thirty poor men were to be maintained.† At the dissolution it was granted to William Peacock, who aliened to John Knotesford, whose daughter Ann carried it in marriage to William Savage of the ancient family of Savage, of Rock Savage in Cheshire, in which family it continued when Thomas published his account of Malvern in 1725. The Priory church was purchased by the inhabitants of the town, from Knotesford, soon after the dissolution, and is now used as the parish church. It is a large and beautiful building, 171 feet long, 63 feet broad, and the height of the nave is also 63 feet. There were two chapels which are destroyed, one dedicated to the Virgin on the east, and another on the south. Except these, and the havoc which has been made in the painted windows, it remains entire.‡ Much of that has been destroyed and damaged, but enough is yet seen to shew how magnificent it must have been when perfect. The hand of an ingenious artist, encouraged by the patronage of the country, might still restore a great deal, by bringing together the scattered pieces which have been disjoined by the ignorance of some glazier on repairing the windows.

The windows were full of Scripture histories, of the effigies of the benefactors to the Priory, with their arms painted on their surcoats: of these a large description was written by Mr. Halington in the time of Charles I. His account is printed in Latin by Thomas, and in English by Dr. Nash. ||

In a window in the chapel which was dedicated to Christ, on the north side of the church, were twelve pannels, six above and six below. In the upper were represented, in a circle, the Father, Son, and Holy Ghost, placing a crown on the head of the Virgin, choirs of Angels and Saints praising God on various instruments. In one was represented Christ received up into Heaven; in another Michael fighting with the Devil; in another Our Saviour takes the hand of Adam, who is praying with Eve in the midst of the infernal spirits, and leads him out. The rest were broken and confused. This was the fate of the six lower pannels, which not many years before Thomas wrote were blown out of

* Thomas's History of Great Malvern, p. 3.

† Ib. p. 90.

‡ The Editor must remark that while he was taking sketches of the antiquities there this summer, he was witness to the windows being made a mark for the neighbouring school boys to throw stones at.

|| History of Herefordshire, Vol. II. p. 129.

their places by a high wind, much broken, and when the window was repaired no care was taken to replace the panes properly. There were painted in them *Henry VII.* armed, with his crown on his head, and on his outer garment the arms of *France* and *England* quarterly. At his back was his *Queen Elizabeth*, and on her mantle were the same arms. After her was *Arthur Prince of Wales*, with the same arms, with the addition of a label of three points. To him succeeded *Sir Reginald Bray* in prosperity and adversity always faithful to the King,* bearing at a chevron fable, between three eagles legs of the same, erased *à la cuisse, gules*. Next to him was *John Savage*, Esq. bearing *palm fulcratum nigrum in palma argentea*; and lastly, *Thomas Lovell*, Esq. one of the privy council to this king, bearing at a chevron between three [*sciuros miniatos*.] These were all on their knees, and with uplifted hands praying to God. Under them was written—*Orate pro bono flatu nobilissimi et excellentissimi regis Henrici septimi et Elizabethæ reginæ ac domini Arthuri principis filii eorundem, nec non predilectissime consortis sue et suorum trium militum*.

Of these figures, the Prince and *Sir Reginald Bray* still remain perfect. They were copied a few years ago by a Painter of *Worcester*, and from that copy Mr. *Strutt* made an engraving, which is Plate 60 in his "*Manners, Customs,*" &c. The figure of the Prince is there, by mistake, said to be that of the King.

I observe, however, from my notes taken on visiting this church in 1771, that the Painter has not been quite accurate, as my Memorandum takes notice that the rowels of the Prince's spurs differ from those of *Sir Reginald*, the latter having a few long points, the former many shorter ones, as here represented. The lower part of the Queen's portrait then remained, but had been reversed by the glazier; her shoes were red, the toes pointed. In a pane above this, was a woman's head, not improbably that of the Queen.

The Prince (in the present Plate) is represented in complete white armour, except his head; over his armour is a furcoat, on the right shoulder of which are the arms of *France* and *England* quarterly, and the same is represented on the breast. The ground of his coat is embroidered. Round his neck is a label of three points, (but owing to the three-quarter view of the figure, only two of the points are seen,) above it appears his coat of mail. His hair is long, hanging down in ringlets, and on his head is a coronet. He has a long sword on his side, the scabbard much ornamented. His spurs are very long, the rowels full of short points. He is under a canopy, kneeling on two cushions tasselled, his hands lifted up in the attitude of prayer. On a table before him, which is covered with tapestry, lies an open book on a cushion, fringed and tasselled, and on the book lies a sceptre. The cushions are placed on a ground composed of small squares, each of which is chequered black and yellow. The top canopy is fringed, and from it depend two curtains drawn back and folded up. The top of this, the sides and the back, the curtains and the cushions on which the Prince kneels, are richly embroidered. On the right side of the canopy are three Angels, one above another, on the left two only are seen, the third being hid by the table. On the top are two more. They are all playing on musical instruments; the lowermost on the right on a bag-pipe, the next and the corresponding one on sack-buts, the two uppermost on lutes, which seem to be played by a small stick appearing in their hands. The two on the top have harps. There is a glory round each of their heads.—It is intended to give the Plate of *Sir Reginald Bray* in No. 21.

* See a larger account of him in the new edition of *Biog. Brit.*

PRIORY CHURCH of GREAT MALVERN, WORCESTERSHIRE.

The description of the tomb, the bird's-eye view of its Statue, and the Basso-Relievs on the under part of the seats in the choir, is deferred to the next number.

SCULPTURES on the Outside of St. JOHN's Church, CIRENCESTER, GLOUCESTERSHIRE. Described by FRANCIS DOUCE, Esq. F.S.A. Drawn 1788.

These figures are carved upon the entablature under the parapet of the nave, and run in a continued line, being occasionally intersected by angular buttresses, upon which some of them are placed. The nave of this church appears to have been rebuilt when *John Hakebourn* was Abbot of *Cirencester*, viz. between the years 1504 and 1522*, and the dresses of the figures will be found to correspond with that period. Tradition says, they represent the ancient festivity called a *Whitson-Ale*.

Concerning the etymology of the word *Ale* much pains have been taken, for one cannot call it learning; the best opinion however seems to be that from its use in composition, it means nothing more than a feast or merry-making, as in the words, *Leet-Ale*, *Lamb-Ale*, *Whitson-Ale*, *Clerk-Ale*, *Bride-Ale*, *Church-Ale*, *Scot-Ale*, *Midsummer-Ale*, &c. † At all these feasts *Ale* appears to have been the predominant liquor, and it is exceedingly probable that from this circumstance the metonymy arose. Dr. *Hickes* informs us that the Anglo-Saxon *Geol*, the Dan. Saxon *Jol*, and the Icelandic *Ol*, respectively have the same meaning, ‡ and perhaps *Christmas* was called by our northern ancestors *Tule*, or the *Fest*, by way of pre-eminence.

* *Rudder's Gloucest.* 360. † *Warren's Hist. of Poetry.* 3. 18.

‡ See *Jamieson's Etymol. Anglo-Sax.* V. 711.

Illustrations of these various kinds of *Ales* are in this place unnecessary, and might rather constitute a detached essay; whoever would learn as much as perhaps need be known upon the subject, may consult with advantage a very curious note in Mr. *Warton's* History of *English Poetry*, referred to below.† It will be sufficient to say a few words concerning *Church-Ales* and *Whitson-Ales*. *Church-Ales* were feasts established for the repairs of the church. Mr. *Warton* seems to have confounded them with saints feasts, which were kept upon the dedication day by every householder of the parish within his own doors; each entertaining such of his acquaintance as were likely, when their turn arrived, to requite him with the same kindness.‡ It is difficult to say how far the celebration of these festivals corresponded in different counties: the following description of a *Church-Ale* is preserved in Mr. *Carew's* Survey of *Cornwall*. || "For the *Church-Ale*, two young Men of the Parish are yereley chosen by their last foregoers to be Wardens, who deviding the Task, make Collection among the Parishioners, of whatsoever Provision it pleaseth them voluntarily to bestow. This they employ in Brewing, Baking, and other Acates, against *Whitontide*; upon which Holydays the Neighbours meet at the Church House, and there merily feed on their own Victuals, contributing some petty portion to the Stock, which by many Smalls groweth to a meetly Greatness; for there is entertayned a kinde of Emulation between these Wardens, who by his Graciouslyness in gathering and good husbandry in expending, can best advance the Churches Profit. Besides, the neighbour Parishies at those Times lovingly visit one another, and this Way frankly spend their Money together. The Afternoones are consumed in such Exercises as olde and yong folke (having leysure) doe accustomably weare out the Time withall. When the Feast is ended, the Wardens yeeld in their account to the Parishioners, and such Money as exceeded the disbursements is layd up in Store, to defray any extraordinary Charges arising in the Parish, or imposed on them for the good of the Countrey or the Prince's Service: neither of which commonly gripe so much but that somewhat stil remaineth to cover the rustic festivities, for he says, that "the very Title of *Ale* was somewhat nasty, and the thing itself had been corrupted with such a Multitude of Abuses, to wit, Idleness, Drunkenness, Lasciviousness, vain disputes of *Micrologus*, and disorderly night-watchings, that the best curing was to cut it cleane away."§ It appears then that *Dancing* and *Music* made a material part of these as well as of the *Whitson-Ales*, which may be collected from *Ben Jonson's* masque of *Queens at Whitehall*, in 1609; where one of the hags or witches says—

"Kill'd a Dog: what did I with that?
"Kill'd an Int: to have his Fat."

"A Piper it got at a *Corn-Ale*:
"I bade him againe blow Wind—"

With respect to *Whitson-Ales* no account of the manner of their celebration in more ancient times has been handed down to us. At present they are conducted in the following manner: Two persons are chosen, previously to the meeting, to be Lord and Lady of the *Ale*, who dress as suitably as they can to the characters they assume. A large empty barn, or some such building, is provided for the Lord's hall, and fitted up with seats to accommodate the company. Here they assemble to dance and regale in the best manner their circumstances and the place will afford, and each young fellow treats his girl with a ribband or favour. The Lord and Lady honour the hall with their presence, attended by the Steward, Sword-bearer, Purse-bearer, and Mace-bearer, with their several Badges or Emblems of office. They have likewise a Page or Train-bearer, and a Fool or Jester, dressed in a party-coloured jacket, whose ribaldry and gesticulation contribute not a little to the entertainment of some part of the company. The Lord's music, consisting generally of a pipe and tabor, is employed to conduct the dance. Some people think this custom is a commemoration of the ancient *Drink-Lean*, a day of festivity formerly observed by the tenants and vassals of the Lord of the Fee within his manor, the memory of which, on account of the jollity of those meetings, the people have thus preserved ever since.** The Glossaries inform us that this *Drink-Lean* was a contribution of tenants towards a potation or *Ale* provided to entertain the Lord or his Steward.

From the above descriptions the affinity between *Church-Ales* and *Whitson-Ales* will be easily perceived. Some difficulty arises as to the appropriation of the Figures in question. It is more probable however that they represent a *Whitson Ale*, an opinion that is strengthened by the Tradition before mentioned. After what has been said, the matter is still left to the Reader's better judgment.

It will in general be found that ancient festivals of this kind, and particularly the more common amusements of Children, have been handed down to us from the remotest times, in the utmost degree of original purity; for in these cases the influence of fashion, which among the great may be considered as the cause of endless variety in their pursuits, can seldom be traced among the vulgar, who are contented with the repetition of amusements which they know have always pleased their ancestors, and are sufficiently competent to their own desires. The present instance however seems to be an exception, for many of the Personages of the modern *Whitson-Ale* are here wanting, whilst others occur which cannot be explained.

From the lofty situation of these Figures they are hardly to be seen from the ground, and whoever wishes to examine them must ascend the great tower as far as the belfry, which gives admittance to the leads of the nave, and then descend by the assistance of a ladder upon the leads of the side aisles, by which means the whole range of Figures may be easily inspected. Most of them are perfect, and might possibly have remained so to this time; but from the frequent use of the ladder, some few have sustained considerable damage. It is imagined that there must have originally been some more convenient way of getting

† *Warton ubi supra.*

‡ *Carew's Survey of Cornwall*, p. 233.

§ *Id.*

¶ *Id.*

access to them, as at present none but the genuine lovers of Antiquity would incur the danger and trouble of inspecting them, for the parapet is in so decayed a state that it is not likely to endure much longer.

PLATE I. represents the SCULPTURES on the North Side.

No. I. Is a monster, apparently without any particular meaning.

No. II. Is said to represent the Lord of the feast: he appears to be in his hunting dress, having a cap with feathers, a bugle horn, and in his left hand an arrow. It is very certain that the game was at this time pursued with hounds and bow and arrow. In his right hand he carries a scroll with an inscription, which has been read *BE MARRI*.

No. III. A minstrel in a droll attitude, playing upon the cymbal or hurdy-gurdy. This is an instrument of very great antiquity; the French term for which, in their ancient poetry and romances, is *viele*, according to most of their Antiquaries, though *Monsieur L'Eveque de la Ravalliere** insists that it is the instrument called *rota*† in the middle ages on account of its wheel, which caused the drone or humming noise. *Chaucer*, in his *Canterbury Tales*, describes the Frere or Friar, as playing on this instrument—

“ Wel coude he finge and plaien on a rote.”

If however this instrument be intended by the word *viele*, it must not be confounded with the violin, which in the most ancient times was played on with a bow, and differed very little from the modern violin. The instrument in question continues to be called *viele* in modern French. Towards the middle of the fourteenth century it became the favourite of blind and other beggars, and acquired the name of *l'instrument des pauvres*, or the Beggars Lyre.‡ Mr. *Twiss* saw it represented upon a bas-relievo over the door of the Cathedral of *Toro*, one of the most ancient cities in Spain.|| Other representations of it, as it appeared in the 16th century, may be seen in *Sir J. Hawkins's History of Music*, Vol. III. p. 443, and in *Prætorii Theatrum Instrumentorum*, Pl. 22.

No. IV. A minstrel playing upon an instrument of the lute or cittern kind, the varieties of which are very numerous, and have been sufficiently discussed by most writers upon this subject.

No. V. A minstrel playing upon a tabor and pipe.

No. VI. Is so much defaced that no conjecture can be formed about it.

No. VII. Is also defaced, but appears to be a minstrel playing on the bag-pipes. It is probable that this instrument was used by our ancestors in the earliest times. It occurs in many illuminated manuscripts of the 13th and 14th centuries, and was known to the Romans.§

No. VIII. A minstrel with a harp, which he holds under his right arm, and plays upon with one hand only. This instrument is called by *Sir John Hawkins* a horizontal harp.** Something of the same kind, but of a larger size, copied from an illuminated Saxon manuscript, may be seen in *Strutt's Manners and Customs of the English*, Vol. I. Pl. 17, where the harp is placed between the knees; and another in the same Work, Vol. II. Pl. 1, from a manuscript of the 12th century, which exactly resembles the present figure. More representations of this kind of harp may be seen also in the Work of *Prætorius* before cited, Pl. 33.

No. IX. A minstrel with a flute, which he seems to play upon after the manner of a German flute.

No. X. The double pipe with one mouth-piece is a very singular and uncommon instrument, of which perhaps no other instance can be produced among English antiquities. It was known to the Romans under the name of *Tibia bifora*.††

No. XI. This is said to represent the Lord's steward. He carries a bag over his shoulder, which perhaps may have contained money to distribute among the people.

No. XII. Concerning this Figure nothing can be said that would afford any satisfaction:

No. XIII. The Purse-bearer. Purse were anciently suspended to a girdle at the waist. The French had a great variety of names for them according to their size and value,‡‡ and it is probable that our countrymen were not behindhand with their neighbours in this article of luxury.

No. XIV. A minstrel in the habit of a Monk, playing upon two pipes at once. This instrument is of very great antiquity among us, and was used by the Saxons, as appears from an illumination in a Saxon manuscript copied by *Strutt* in his *Manners and Customs* &c. Vol. I. Pl. 17. It was also used in the time of *Richard II.* See a Figure of it from the *Liber Regalis*, written at *Richard's* Coronation, in *Strutt*, Vol. II. Pl. 6. It is the *Tibia pæres* of the antients so frequently mentioned by *Terence*, concerning which the reader may consult *Bartholinus de Tibiis Veterum*, *Burney's History of Music*, Vol. I. 521, and *Blancini de Instrum. Vet.* Tab. I.

No. XV. A female dancer playing upon a tambourine, which must have a good deal contributed to the mirth and festivity of these processions.

No. XVI. Is one with the ale and cake. His cap is very far from being ungraceful, and it is proper to observe that all the head dresses of the men are different.

No. XVII. A minstrel playing upon a fiddle with three strings. The violin was used in very early times both in France and England. It has already been observed, in the description of No. II. that the French Antiquaries are of opinion that by the term *viele* is meant the violin; and if this be the case, it must have been very common among them, as it is perpetually mentioned in their old *Troubadours*, *Fablers*, and writers of romance. Much has been collected together upon the subject by *Monsieur L'Eveque de la Ravalliere*, in the first Volume of his *Poësies du Roi de Navarre*, where figures of different sorts of violins are given from ancient monuments. Representations of Saxon and Norman violins occur in *Mr. Strutt's* Work before cited; and upon the grand door of *Barfregston Church*

* *Poësies du Roi de Navarre*, Tom. 1, 254.

† *Dictionn. des Origines*, Tom. 3, 614.

‡ *Blancini de Instrum. Veterum*, Tab. II. Fig. 12, 13.

§ *History of Music*, Vol. II. p. 445.

† See *Glossar. Du Cange*, V. *Rotta*.

|| *Travels through Spain*, p. 65.

‡ *Burney's History of Music*, Vol. I. p. 52.

‡‡ *Le Grand Fabliaux et Contes*, Tom. I. 319.

in *Kent*, which is of *Norman* architecture, there is a figure of a man playing upon the violin.*

No. XVIII. A monkey playing upon the bag-pipes, which is no otherwise to be explained than by a supposition that one of the company might be so dressed up to add to the grotesque appearance of the ceremony.

No. XIX. A minstrel with the regal or regals, a portable organ, an engraving of which from *Lutcius*, together with a description of the more modern kinds of it, may be seen in *Sir J. Hawkins's History of Music*, Vol. II. p. 448. From the structure and very small scale of this instrument, the treble notes only could be sounded, for the left hand was employed in blowing the bellows. In the ancient *French Poem* of the *Roman de la Rose*, written about 1300, the regals are thus described—

“Orgues avoit bien maniables
“A une seule main portables
“Ou il meismes jouïs et touche.”

It is represented upon the crosser of *William of Wykeham*, engraved in the first volume of this Work, which shews its antiquity in this country; and organs of a different kind were in use among the *Saxons*. It is also represented in folio 10 of the *Chronicon Nurembergense*, printed in 1493, exactly in the same manner as in the present carving, and very often in prints subsequent to that period done in *Germany*. In *Henry VIIIth's* time they had double regals with two rows of pipes which were made of tin.†

No. XX. Is the tumbler or posture master. The dress is so extremely close to the body that the ribs are seen through it. He has on a kind of half boot. The reader is referred to what has already been said concerning the ancient tumblers in p. 5 of this Volume.

No. XXI. This figure is perhaps the fool or jester of the *Whitson Ale*, though he is not sufficiently characterised to reduce it to a certainty, and it is unfortunately much damaged.

No. XXII. A minstrel blowing a horn.

No. XXIII. A naked female, with her hands in such a posture as to admit of some whimsical conjectures. This figure is said to represent the Lady, but it is equally probable that it exhibits another dancer. The head-dress, as well as those of Nos. XV. and XXXVI. merits attention, being that which was worn both in this and the ensuing reign; an instance which serves to shew that fashions were at that time rather more permanent among the ladies than they are at present.

No. XXIV. A monster resembling a bear. Possibly a dancing bear might constitute one of the characters of the *Whitson-Ale*.

No. XXV. There is no particular characteristic about this figure to enable one to explain it satisfactorily. It is not improbable however that it represents a juggler, or conjurer, who has just swallowed something to astonish the gaping multitude, or performed some other surprising feat.

PLATE II. represents the SCULPTURES on the South Side.

No. XXVI. Is a Monk who is looking at the figure of death near him, and by his countenance betrays evident tokens of fear and agitation.

Nos. XXVII. and XXIX. Are pieces of foliage. It is to be observed that in this range of figures these pieces of foliage occur very frequently, which accounts for the number of figures being fewer in this than in the other plate; for the foliages having little variety, it was not thought worth while to engrave them.

No. XXVIII. A figure of death, with a bell and spade, both proper emblems of mortality.

No. XXX. Another knight of the woful countenance, whose terrors at death seem equal to those of the Monk.

No. XXXI. An Abbot.

No. XXXII. Seems to be a master of the science of defence with a dagger in each hand, ready to engage his adversary. The practice of fighting with sword and dagger, rapier and dagger, and also with two daggers, was continued for a long time after this period, and was probably introduced into this country from *France* and *Italy*.‡ Were it not for the fierceness of the countenance in this figure, one might suppose it to be a practitioner of sword-dancing, a favourite diversion among our ancestors, and still continued in several counties of *England* at wakes and fairs.

No. XXXIII. A similar figure in the act of undrawing or sheathing his weapon.

No. XXXIV. An elderly figure in a devotional attitude, looking towards

No. XXXV. An Angel clothed in a dress made of feathers. It was the taste of the time to represent Angels in this manner, as may be seen in the figure of *St. Michael* upon *Henry VIIIth's* monument in *Westminster Abbey*, engraved in the first volume of this Work, and also upon another figure in the last plate of the same volume.

No. XXXVI. A female without any particular characteristic.

No. XXXVII. A king with a scepter and mound. His crown is different from that worn at this time, being much more antient; the same observation applies to his hair.

Nos. XXXVIII. and XXXIX. A dog and a lion, emblems of vigilance and courage.

It is not improbable that the above Figures might be intended to represent some of the characters in the old mysteries or moralities, which were at this time the favourite amusements of the common people; and if this conjecture be rightly formed, one may trace in them the several characters of gluttony, death, bad conscience, murder, piety, an angel, &c. &c. which were very common personages in these representations; or they may be altogether emblematical, and the mere coinage of the sculptor's fancy, as they do not appear to have any connection with those on the other side; and figures of some kind were wanting to fill up the space. Upon the whole, they may be considered in an interesting view, as exhibiting faithful representations of the dresses and manners of the times.

* *Graft's Antiquities of England*, Vol. I. p. 66, 4to. edit.

† *Strutt*, Vol. III. p. 116.

‡ See *Forster's Treatise of the Rapier and Dagger*, 1777, 4to. and *Schools of Defence*, 1617, 4to. p. 187.

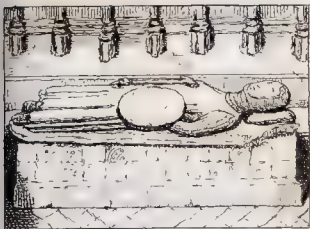


Painting of the Prince of Wales son of Henry VII, in the north window of Jesus Chapel on the north side of the choir church of great Malton, Yorkshire. The window is thought to have been painted about 1490 by a local artist.

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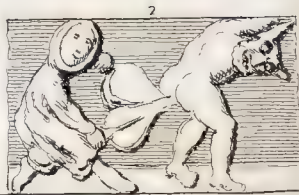
1
Priory church of Great Malvern, Worcestershire



Tomb, in the south aisle of the choir



Back view of the Statue on the above tomb - the height, 5 ft. by 2 ft. 2 in.



Six of the most remarkable Bayeux reliefs on the under parts of the seats of the choir, [drawn to one third of size of the originals]

Published and directed by J. Carter Hamilton's Royal Book Co. No. 1, 1908.







Continuation of the Busts on the outside the nave of St. John's church, Cirencester Gloucestershire [Southside]
 Rep. as the act designs by J. Laguer Hamilton & Hyde Bath & London Nov. 1788.



PRIORY CHURCH of GREAT MALVERN, WORCESTERSHIRE.

The Drawings taken 1788, and were given in No. 19.

A TOMB in the South AILE of the CHOIR.

THE history of this Church is silent with respect to this Tomb, a circumstance much to be regretted, as it is certainly of the most ancient date of any now remaining in this kingdom, if we may judge from the Statue laid on it. The Tomb itself is very simple, being an oblong, low pedestal, and faced with the ornamented tiles, with which this Church abounds.

Bird's Eye View of the STATUE on the above TOMB:

THIS Statue, when compleat, must have been considerably above the common size, being, from the remaining part of the legs to the top of the head, six feet, and from elbow to elbow two feet two inches. The Statue has on the mail armour worn in the time of the Conqueror, over which is a long furcoat; the right-hand is armed with a battle-axe, and the left holds a circular shield, and from under it hangs a sword: these circumstances not only prove its very great antiquity, but point out a singular curiosity in *Ancient Sculpture*, as no instance of the kind has ever fallen under the Editor's observation.

Six of the most remarkable BASSO-RELIEVES on the under Part of the Seats of the CHOIR. [*Drawn to one Third of the Size of the Originals.*]

IT has been more than once, in the course of this Work, observed, the affinity these subjects bear to the history and customs of this country, therefore no introduction in this place seems necessary.

No. I. A man in his last sickness. A priest at his head, and a doctor at his feet: the dying man holds his purse to procure their assistance, both for the good of his soul and body!

No. II. This may be some magical piece of business, if we repeat two or three lines of the text, page 10, of this Volume, where one of the hags or witches says—

"I had a Dagger: what did I with that?
"Kill'd an infant, to have his Fat.

"A Piper it got at a Church-Ale:
"I bade him againe blow wind i'the tale."

The Piper though, by the by, is here converted to a bellows-blower. Again, may we fancy this representation to be, a Monk in a whimsical manner driving away the Devil?

No. III. A Gardener, with a staff and a garden hook; on each side of him are plants, &c.

No. IV. Here we may naturally suppose the Gardener has reaped the reward of his labour; on his right arm hangs a basket of fruit, and in his left hand he holds a very large pine. [In proportion to his head.] From this representation we find the growth of the pine of a far more ancient period than is generally imagined. There is a painting at *Strawberry Hill, Twickenham*, of *Charles II.* receiving from his gardener the first pine reared in this kingdom, so far the story of the picture goes. The Editor here observes, with no small degree of satisfaction, that this Sculpture has thrown some faint light on history.

No. V. This may be the emblem of a Glutton; his belly hangs over the table, and before him are the remains of his repast: in his hands he holds two large goblets with a truly triumphant bacchanalian air.

No. VI. An Angel playing on the cittern.

The lower Part of a BRASS MONUMENTAL PLATE, now remaining in the Church of St. MARGARET, KINGS LYNN, NORFOLK. Described in a Letter from CRAVEN ORD, Esq. F. A. S. to FRANCIS DOUCE, Esq. F. A. S. [Drawn one Third less than the Original.]

Dear Sir,

Yourself and Mr. Pinkerton having expressed a desire to see an etching on a larger scale, of the Figures at the bottom of the Monumental Brass Plate now remaining in the Church of St. Margaret's, Lynn, than that given by Mr. Gough, in his Work on *Sepulchral Monuments*, I determined to offer to the Editor the Fac-simile I took in September, 1778, in company with my late friend Sir John Culham. You cannot be otherwise than pleased with the Editor's etching; and as Mr. Gough has been very particular in his description of this Monument, I shall take the liberty of transcribing what he says of the Plate now before us.—"But under the three principal Figures is represented a Feast, that for the splendor of the table and the company, the band of music and the attendants, might pass for some grand anniversary celebrated in this wealthy town, perhaps the Feast of St. Margaret, their Patroness, on the fair-day granted them by King John, or perhaps the Mayor's Feast, when Mr. Braunch held that office, 1349 or 1359. He may be seated at the upper end or left hand of the Plate, and the Aldermen and their wives in a row below him. In confirmation of this last conjecture, one might even fancy one sees, among other decorations of the table, the silver cup* which King John had presented to the town at his last visit, 1216, above a century before.

* Introduced in this Volume.

"Among

" Among the delicacies of this splendid table one sees the Peacock, that noble bird, the food of lovers and the meat of lords. Few dishes were in higher fashion in the 13th century, and there was scarce any royal or noble feast without it. They stuffed it with spices and sweet herbs, and covered the head with a cloth, which was kept constantly wetted, to preserve the crown. They roasted it and served it up whole, covered, after dressing, with the skin and feathers on, the comb entire, and the tail spread. Some persons covered it with leaf-gold instead of its skin, and put a piece of cotton, dipped in spirits, into its beak, to which they set fire as they put it on the table. The honour of serving it up was reserved for the ladies most distinguished for birth, rank, or beauty, one of whom, followed by others, and attended by music, brought it up in the gold or silver dish, and set it before the master of the house, or the guest most distinguished for his courtesy and valour; or after a tournament before the victorious knight, who was to display his skill in carving the favourite fowl, and take an oath of valour and enterprise on its head. The romance of *Le Chevalier au Lion*, adopting the manners of the age in which it was written, represents King *Arthur* doing this office to the satisfaction of 500 guests. A picture by *Stevens*, engraved by *L'Encreux*, represents a peacock feast. *Monsieur D'Auffy* had seen an old piece of tapestry of the 15th century, representing the same subject, which he could not afterwards recover to engrave in his curious History of the Private Life of the *French*. It may flatter the vanity of an *English* historian, to find this desideratum here supplied."

I shall only add, that the whole of this Monumental Plate is in length 8 feet 8 inches, and in breadth 5 feet 5 inches. In the upper part is a profusion of rich *Gothic* work with 15 figures under the same number of arches; in the centre is the figure of *Robert Braunsch* between his two wives; under his feet is represented the story of *Prometheus* and the Vulture, and round the verge is the following inscription, in *Gothic* capitals. + ORATE PRO ANIMABUS ROBERTI BRANSCHE LECTICIE ET MARGARETE VIDERUM ETAS ET PRO ANIMIS QUORUM CURENTUR QUI QUIDEM ROBERTUS ERAT IN DIE SECTORIS ANNO DOMINI 1364. ANIME CORUM PER MISERICORDIAM DEI IN PACE REQUIESCAUNT. Amen.

I am, dear Sir,

Yours very truly,

CRAYEN ORD.

John Street,
May 14, 1789.

BASSO-RELIEVOS on the Capitals of the Columns supporting the Lantern of ELY CATHEDRAL.
Explained in a Letter from the Rev. Mr. MILNER, of Winchester, to the Editor. [Dresser 1787.]

SIR,

If it is contrary to the established rules of architecture to represent any thing but a volute, or some such unmeaning figure, on the Capitals of Columns, the reason of which however I am unable to comprehend, yet it must be allowed that the method of our ancestors in frequently crowding this, as well as every other part of their building, with representations from life, or articles of history, makes up, by the subjects of study it affords us, or by the information it gives us, for any defect in point of beauty, and every violation of the laws of *Proportion*.

The figures on some capitals in my possession, taken from *Hyde Abbey*, at once the resting-place of the great and good *Alfred* and the den of thieves and prostitutes,* appear to be the mere offspring of the artist's imagination; but those which support the Lantern† in *Ely Cathedral*, the delineation of which you now present to the public, contain every material incident in the life of the holy *Etheldreda* the original foundress of that beautiful and venerable structure. It seems you are not satisfied with *Bentham's* account of the Relievos in question, but in what that is defective you have not explained, nor am I able to judge, from never having seen his work. It seems, however, impossible that any considerable diversity should occur in our explanations, as we must both unavoidably draw from the same sources: these are chiefly *Bede*, *Cyprianus*, *Tinmouth*, a Monk of *Ely*, whose history *Wharton* has published, and some collateral passages in other monastic historians.

St. Etheldreda, vulgarly called *Audie*, was the third daughter of those parents of saints *Anna*, King of the *East Angles*, and *Herfast* his wife, who was descended from the royal family of the *Northumbrian* monarchs. *Etheldreda*, though twice married, thought herself happy in reserving her virginity, which she esteemed far above all the splendours of a throne. This circumstance is reported by all ancient historians, and particularly by *Bede*, who acquaints us with the source of his information. Her first husband was *Tombert*, a tributary Prince to the monarch of *Mercia*, and who ruled over the southern *Guths*, the ancient inhabitants of the fenny country, in which *Ely*, then called *Elg*, from the eels with which it abounded, was situated. To this match she was in a manner compelled by her parents, and received for her dowry the afore said Isle of *Ely*: her husband, however, who was himself of a religious turn of mind, finding the strong propensity of *Audie* to a life of continency, and being struck with an extraordinary light which he saw surrounding her at the time she was praying for the Divine protection, consented to live with her as a brother rather than a husband. Upon his death, at the end of three years the re-

* *Hyde Abbey* is now converted into a *bridewell*!

† The lantern or dome was designed and built by *John de Winton*, Sub Prior of this church, was six years in building, and finished 1342.

tired to her estate of *Ely*, then almost a desert, and spent seven years totally occupied with the exercises of devotion, till overcome by the authority of her friends and relations, and the entreaties of *Egfrid* the King of the *Northumberts*, she gave her hand to the latter, but upon the same condition as in her former marriage, of living continently, a practice that was then exceedingly common in marriage, as we see by the example of *St. Edward* the Confessor; and that was conformable to the discipline of the church when either the parties were consenting or the marriage had never been consummated. We are positively assured by the ancient historians that *Egfrid* consented, though sometimes with reluctance, to the earnest entreaties of his wife in favour of a state of continency during the twelve years they lived together, and even at last agreed to her taking the religious veil, though afterwards, on a particular occasion, he repented of this consent, and endeavoured to draw her back again into the world; failing however of success in this attempt, he then took another wife, as in such cases it was judged lawful to do; her name was *Ermenburga*, a lady of a very different disposition from *Etheldreda*. Before this latter marriage took place our Saint, not judging herself safe in the territories of *Egfrid*, by the advice of *Ebba*, her Abbess, who was aunt to that Prince, set out to her ancient dwelling at *Ely*, where she had resolved to found a monastery of which she became the first Abbess. With this intent, having crossed the *Humber*, attended by two other religious virgins, at a small distance on the south side of it, she found herself oppressed with sleep, and waking beheld with surprise the staff she had used on her journey rooted in the ground and grown into a tall ash tree. This miracle she considered as a proof of Heaven's approving the design she was upon; and the place where it happened, historians tell us, was in after-ages known by the name *Etheldredsflo* or the Sleeping Place of *Etheldreda*. This is all of her history that relates to the three Capitals before us.

The first of them represents the marriage of *Etheldreda* with her first husband *Tombert*, in the year 652. There is reason for supposing this first marriage, and not her subsequent one with *Egfrid*, to be here represented, because it was that which had a more particular relation with the church of *Ely*, by giving the foundress possession of the site of it; as likewise because another king and queen appear in the Sculpture, who can be no other than her parents *Anna* and *Herfwida*, King and Queen of the *East Angles*, the former of whom died several years before her second marriage, and the latter of whom was then a professed Nun at *Celles* in *France*. Her father is seen presenting her hand to *Tombert*; her mother with three female attendants standing behind her, and a guard with his drawn sword closes the view on that side. The Bishop in his mitre, who is giving the nuptial benediction, must be *Thomas* Bishop of the *East Angles*, whose see was at *Dunwich*, and who succeeded *Felix* the Apostle of that nation the preceding year. I have been unable to trace the family of *Tombert*, otherwise it would probably appear that the person who has hold of his left arm is a brother, or some near relation, of that Prince. The remaining figures are Monks or Clerks, one of whom holds the Bishop's cross, while another supports what appears to me to be the sprinkling-brush which was always used in the nuptial ceremony.

On the second Capital *Audry* appears to be making her religious profession after having deposited her royal crown on the altar. *St. Wilfrid* is in the act of pronouncing the benediction appointed for such solemnities, with his mitre on his head and his cross in his hand, while *Ebba*, the Abbess of *Coldingham*, who was aunt to King *Egfrid*, is spreading the veil over her. Behind the Bishop stand three Clerks, one of whom displays the book of the *Pontifical*, the second seems to hold a vessel of holy water, and the third the brush for sprinkling it. On the other side the crossier of the Abbess, the ensign of her dignity, is held by an assistant Nun who, together with three other religious sisters, bears the necessary implements for such a ceremony; these were, besides a veil, a habit, and mantle, a breviary, ring, wreath of flowers, &c.

I cannot help observing here that *Wharton* has foisted an egregious error into the text of the Monk of *Ely*. See *Anglia Sacra*, Vol. I. p. 598, which *Stephens* has copied in his *Monasticon*, Vol. II. p. 392, by placing the *Urbs Coludi*, where *St. Audry* was professed, at the distance of seven miles from *York*, whereas it is expressly asserted by *Capgrave*, (not to mention other proofs) that this place was *Coldingham*, now situated in *Scotland*, but then forming part of the kingdom of *Northumberland*, near which a certain promontory still preserves the name of *St. Ebb's Head*. It was this same convent which two centuries later became so famous for the heroic chastity of its Abbess, whose name was also *Ebba*, and her numerous religious daughters, who, as *Matthew of Westminster* informs us, to preserve themselves from the violence of the *Danes*, cut off their noses and upper lips, and thereby rendered their appearance so disgusting to these brutal *Pagans*; that, lust giving way to wrath, they burned these martyrs to chastity in the same flames with which they consumed their church and monastery.

On the third Capital the Saint is seen at sleep between her two virgin companions *Sewera* and *Sewenna*, one of whom supports her head, which the Sculptor has decorated with a royal crown, notwithstanding she had before formally renounced it, while the other companion lifts up her right hand to Heaven in astonishment and devotion at the miraculous growth of the staff into a tree, under the foliage of which our Saint reposes.

I am, &c.

St. Peter's House, Winton,
May 13, 1789.

JOHN MILNER.

View

*View of a SAXON DOOR-WAY on the Outside of the South Aile of the Nave of ELY Cathedral.
Drawn 1787.*

Bentham, in his history of this Church, says, page 284—"The Nave was in building from about the middle of the reign of *Henry I.* and appears to have been completed before the year 1174."

By the Sculpture on this Door we must be inclined to believe it of a more distant period, or at least it might have been brought from some part of the old Conventual church, built in 673, to decorate the present fabric, near which the remains of the choir of that venerable structure is still standing.

The Basso-relievo within the arch, (over the door) is Our Saviour sitting on a rainbow; his right hand is giving the benediction, and in his left a book and crucifix: he is surrounded by a glory.

A subject of this kind is given in the first Volume, with a particular description, page 11.—When the Editor went to take the drawing of this door he found the lower part of it (nearly one third) buried in the ground, but by clearing away the earth he soon came to the base line of the columns, and then took the view as here represented.

On the columns and capitals are a variety of ornaments interspersed with birds and beasts, but on the pilaster on the right side of the door are fourteen curious Basso-relievos; and on the pilaster on the left side are the like number, but only three of them are here given, (the rest being a grotesque assemblage of beasts, &c.) They are drawn to a larger scale than the door, indeed they are the principal reasons for introducing this Plate.

Two HEADS on the above DOOR.

THEY form a sort of capitals to the inner pilasters, and shew the head-dresses of the time.

Three of the most remarkable BASSO-RELIEVOS on the Pilaster on the Left Side of the above DOOR.

No. I. A man drinking out of a horn.

II. Do. with a shield, of the Roman make.

III. Do. with a harp, of an uncommon form; he holds it by a strap with his right hand, and plays on it with his left: the strings (against all the usual rules) appear circular; this, however, is not a singular instance, the Editor having a drawing by him of a harp in this manner, (as to the strings) which he copied from an illuminated manuscript, of a very ancient date, in the possession of *F. Douce, Esq.*

The Fourteen BASSO-RELIEVOS on the Pilaster on the Right Side of the above DOOR.

No. I. A man and woman very lovingly drinking out of the same cup.

II. A man holding up a cup.

III. Do. pouring liquor out of a wicker bottle into a jug.

IV. Do. playing on a harp with five strings.

V. Do. playing on a pipe.

VI. Two beasts.

VII. A man playing on a most uncommon musical instrument, not any thing of the kind has been yet met with; our present bassoon bears some kind of resemblance to it.

No. VIII. A man blowing into a bag; we may suppose this the original bag-pipe.

IX. Here fancy is at a loss to say what this man is engaged with; it may be presumed, however, he is a performer in this musical band.

No. X. A man playing on a crwth; here we find this instrument of a still more distant age than any of the like kind which are introduced in this Work.

No. XI. A fencer.

XII. A tumbler; we find this a favourite diversion with our ancestors at this early period.

XIII. A bird on the back of some amphibious beast.

XIV. A man and woman; they appear rowing in a boat, each pulling the contrary way: perhaps designed emblematically to shew the troubles of the marriage state; and if we go back to the first Basso-relievo on this pilaster, we shall find the joyous hours of courtship shewn in the happy pair, who are there taking large "draughts of love;" and from that bright scene to the former gloomy one, the space is filled up with the delights congenial to those happy days.



The figures are seated at a long table, and the figures are shown in profile, facing right. The table is set with various vessels, including chalices and plates. The background is decorated with a repeating pattern of stars. The figures are dressed in elaborate, patterned robes. The overall style is characteristic of early medieval manuscript illumination, with bold lines and a limited color palette (though the original colors are not visible here).

Book of the Lindisfarne Gospels, folio 112v, showing the figures seated at a long table, and the figures are shown in profile, facing right. The table is set with various vessels, including chalices and plates. The background is decorated with a repeating pattern of stars. The figures are dressed in elaborate, patterned robes. The overall style is characteristic of early medieval manuscript illumination, with bold lines and a limited color palette (though the original colors are not visible here).





whole extent 2^{ft} 9 in



Bas-reliefs on the capitals of the columns supporting the lantern of Ely Cathedral.
All in the art directed by Gilbert Hamilton & High. Rob. Green, May 1879.





Two of a Saxon doorway on the outside of the south side of the nave of Ely Cathedral



Two Heads on the above door



Three of the most remarkable bas-reliefs on the pilaster on the left side . . . and the fourteen d on the pilaster on the right side of the above door
 As the set directs by J. H. Hamilton & H. J. Park, 1789.



PAINTING of SIR REGINALD BRAY, Privy Counsellor to HENRY VII. in the North Window of JESUS CHAPEL, on the North Side of the Priory Church of GREAT MALVERN, Worcester-shire. [Height of the Original Three Feet by Two Feet.] Drawn 1788. Described by WILLIAM BRAY, Esq. F. A. S.

IN the last Number was inserted a Plate of Prince Arthur, son to King Henry VII. copied from a painting on glass now in the church of Malvern Priory; the Plate here given is a companion to it, taken from the same window, and represents Sir Reginald Bray. It will be unnecessary to repeat what was there said of Malvern Priory, and of the paintings in the windows, of which Prince Arthur and Sir Reginald are the only perfect remains. In 1789 a frame of wire was put up to preserve them from accidental damage.

A large account of Sir Reginald has been given in the new edition of the *Biographia Britannica*, from which it may be observed, that he was descended from a family which had long flourished in the counties of Northampton, Warwick and Bedford, which last they had represented in parliament in the times of Edward I. and Edward II. His grandfather was styled of Eaton Bray,* in Bedfordshire. His father was of the privy council to Henry VI. and is buried in Worcester cathedral. Attached to the Lancastrian cause, Sir Reginald was fixed on to negotiate between the Duke of Buckingham and Bishop Morton, the introduction of the Earl of Richmond, and the union of that house with the house of York. The success of the plan is well known. He continued a faithful and steady servant of Henry VII. to the time of his death, which happened in 1503, and his services were nobly rewarded by that king, who heaped on him honours and high employments. He was made a knight banneret of the Bath and of the Garter; was appointed joint chief justice, with Lord Fitzwater, of all the forests south of Kent; privy counsellor; high treasurer; chancellor of the Duchy of Lancaster; and high steward of the University of Oxford. He died possessed of an ample estate, notwithstanding which, and his activity as a minister, under a monarch whose love of money was the source of great and just complaints amongst the people, historians call him, "the father of his country, a sage and "grave person, a fervent lover of justice, and one who would often admonish the king when "he did any thing contrary to justice or equity."

He appears to have taken great delight in architecture, and to have had no small skill in it, as he had a principal concern and direction in building Henry the VIth's chapel in Westminster Abbey, and in the finishing and bringing to perfection the chapel of St. George at Windsor; to the latter he was a liberal benefactor in his life-time, and for the completion of it he made provision by his will. His arms, crest and device, R. B. are exhibited in many places on the ceiling of this chapel, and in the middle of the south aisle is a chapel erected by him and still called by his name, in which, by his own particular direction, he was interred.

Dr. Nash, in his History of Worcester-shire, says, from Habington's papers, that he was born in St. John Bedwarcine, near Worcester, and was a benefactor to it.

* A place near Dunstable.

BASSO-RELIEVOS on the Capitals of the Columns supporting the Lantern of ELY CATHEDRAL: Explained by the Rev. Mr. MILNER, in a second Letter to the Editor.

[Continued from Page 15.]

§ 1 R;

However strange the observance of continency in a married state may now appear, our surprize will cease with regard to past ages, when we reflect that then the contracting parties entered into it under the express stipulation, provided by the church canons, that, until the actual consummation of matrimony, either of the parties was at liberty to recede in order to embrace a continent and religious life; nor could the party so deserted complain of any injury done to them where the person was unviolated, the contract conditional, and where such deserted party was free to make a fresh choice as soon as the other had entered into permanent engagements of another nature.

With respect to St. Etheldreda, we have seen that both her husbands had consented to her living a continent life, and that Egfrid in particular, now become King of the Northumbrians, had even permitted her to retire to his aunt Ebb's monastery at Coldingham, and publicly to take upon herself the monastic vows: the conduct then of this prince who, after he had remained in that state a whole twelvemonth, endeavoured to drag her from her solitude and by force to rob her of the highly-valued treasure of her virginity, was not only considered as an instance of perfidy but also of sacrilege. Being spurred on however by his flattering courtiers, who saw which way their prince was inclined, he endeavoured to surprize and seize on Etheldreda, and for this purpose presented himself before the convent of Coldingham, when he was least expected, with an armed force. The saint had barely time to escape to a neighbouring promontory, then called Coldbirt's Head, the same that is now probably called St. Ebb's Head, with her two constant companions, Sewerra and Sewenna, who, like their mistress, had embraced the monastic state: hither they were soon pursued by Egfrid, who could not have failed to accomplish his intentions had not Heaven interposed, as Bede, who relates most of his history of this saint from the oral testimony of Wilfrid, and other writers assure us, by causing the sea to advance in such manner beyond its usual bounds as to surround and insulate the place where these servants of God were addressing him in fervent prayer. Struck by this prodigy, Egfrid is said

said to have hastily retreated back to *Tork*, which appears to have been his usual residence, where he soon after married *Ermenburga*, a lady of a very different disposition from our saint. But though the king for the present acquiesced in what appeared to be the will of Providence, yet it was judged imprudent for *Ethelreda* to continue any longer in his dominions, as *Coldingham* was; for the kingdom of *Northumberland* in those days extended a considerable way into the low lands of *Scotland*, the inhabitants of which, as far as the confines of the *Picts*, were real *Saxons*; accordingly, by the advice of her superior *Ebba*, she hastened her journey to her original patrimony of *Ely*, which appears then to have been under the dominion of her brother *Adulfus*, King of the *East Angles*. By his assistance, a convent was soon built for her here, of which she was immediately consecrated abbess by the same St. *Wilfrid* Archbishop of *Tork*, from whom, in the preceding year, she had received the religious veil at *Coldingham*, for falling into disgrace about this time with *Egfrid* and his new spouse *Ermenburga*, he took this opportunity of paying a visit to St. *Audry*, at *Ely*, where he performed the above-mentioned ceremony, though a devout priest of the name of *Hunna* was chosen by the saint for the regular chaplain of her community. It is not easy however to give credit to those writers, who represent the hatred that *Ermenburga* bore to *Wilfrid* as the consequence of his encouraging those resolutions in her predecessor which paved the way for herself to mount the throne.

In this new situation, St. *Audry* pursued, without restraint, the fervor of her piety; not content with regularly assisting at the public office of midnight called *Matins*, she made it a rule to pass the remainder of the night, till the service of *Prime* began at break of day, in silent prayer; she rarely eat oftner than once in the four and twenty hours, and interdicted herself the use of linen garments and of the warm bath, except on certain great festivals.*

Having passed seven years in these exercises of piety, she was called to the reward of her labours in 679, in consequence of an epidemical distemper which the same time before predicted, joined to a painful tumor in her neck, which was laid open by her physician *Gisfrid*. For two days she appeared to be considerably relieved, but on the third, perceiving her end to approach, she called for the rites of the church, which were administered to her by her chaplain *Hunna*; when, after much pious exhortation to her spiritual daughters, and after requesting to be buried, without pomp, in the same wooden coffin which formed her couch, and to be deposited in the same rank with the other deceased religious in the order of her departure, she peaceably surrendered her soul to God on the 23d of June, 679.

I must not omit to remark, that the saint, when tortured by the pain in her neck, was accustomed to tell those about her, that she considered this suffering and humiliation as the just punishment of her vanity for having worn in her youth rich necklaces studded with jewels. *Harpsfeld*, the church historian, who lived at the time of the change of religion in these countries, tells us, that it was the custom of the women in his days to wear a necklace of fine wrought silk, in memory of this saint, which they therefore called a St. *Audry's* Lacc, and, by contraction, a *Towdery* lacc. No one will be surprized that, as the ornament itself became common, the name should become contemptible, so as to signify any kind of spurious and paltry finery. It may be a matter of information to some antiquarians that the collar of S. S. receives its name from the initials of Saint *Simplicius*, a Roman senator, who was beheaded for the faith in the persecution of *Alexander Severus*.

Since I wrote my former account, I have had a sight of *Bentham's* History of *Ely*, and am surprized to find that he does not give any particular explanation of these curious Bull-relievs, but satisfies himself with a general indication of their subjects; but what most excites my astonishment is to observe so many and such material differences between his plates and yours. Were I not well acquainted both with your patient accuracy in exhibiting whatever is clearly visible, no less than with your sagacious ingenuity in recovering what is almost lost in these ancient monuments, yet the *explanations*, observable in your plates, leaves me no room to doubt which of the two sets is most conformable to the original.†

On the fourth Capital, which is the first in the present Plate, St. *Ethelreda* and her two companions are represented in the attitude of prayer, on the rock of *Coldbire's* head, round which the waves are made to flow in the best manner the imperfect state of sculpture in those days would admit of. *Egfrid*, known by the crown on his head, which however is not seen in *Bentham's* Plates, with certain attendants and guards on horseback and on foot, some of whom are armed with the characteristic weapon of the *Saxons* the battle-axe, appears to be stopped short in his pursuit by the above-mentioned prodigy. The surprize it occasions is expressed in the countenance of the king, and by the uplifted hands of his two nearest attendants.

The fifth Capital represents St. *Wilfrid* in the act of intronizing St. *Ethelreda*, as it is called in the Pontifical, which rite was part of the ceremony of blessing an abbess, and consisted in placing her on a kind of throne called a *salubitorium*, and delivering to her the pastoral staff, where the monastery was entitled to this emblem of dignity. An attendant monk supports the bishop's own crozier, another holds open the book of the Pontifical, out of which the bishop

* We cannot but remark, in this account, which is taken from *Bede*, the early use of linen in this island, and the general custom of bathing which prevailed at the same time, and which was considered as almost indispensable for health, by ecclesiastical as well as by the laity, no less than the sick. The same humor as that *Ethelreda* used the bath only on extraordinary occasions, mentions, as *Gregory*, a Roman Pontiff and successor, *Seaburga*, abstained from it entirely. About the same time, St. *Leodegarius*, a Roman Pontiff, notified to the Pope of *Naxos* by the emperor *Constantine*, for condemning a certain profusion of bath which had composed, complained, in a letter to his clergy, of his neighbor having had the use of the hot or the cold bath in his days, as of a hardship not less intolerable than the want of food. Every one has read, that in the first age of the Evangelists St. *John* met at a bath with the heretic *Cerintus*, but hastily withdrew on seeing him, lest, as he said, the edifice should fall and crush him, for being found in the company of that upholder of the divinity of Christ such is

† The Editor presumes to say, he took the most particular pains in tracing the Drawings from the original Bull-relievs; and he owns there is indeed the greatest difference between *Bentham's* Plates and those which he has etched, but the Rev. Mr. *Milton's* very flattering decision renders it unnecessary for him to say any thing more on the

was to read the service, while a third holds the *thuribulum* or censer in his left-hand, and the *navicula* or vessel, to contain the incense, in his right. There are four attendant nuns on the side of the abbess, one of whom holds the book of the monastic constitutions which the bishop had delivered to the abbess in a former part of the ceremony. This book appears, in *Bentham's Plates*, on the knees of the abbess.

The sixth Capital contains two stories, the death and the interment of *St. Audry*. On one side she is seen in her last sickness, lying on her couch, which is overspread with a mat or carpet, while the thick bandage, in addition to the monastic head-dress, under her throat, indicates the chief seat of her disorder. The physician, *Cinfrid*, appears with a vase containing some medicinal preparation, while the priest *Hunna* is offering up the appointed prayers for the agonizing soul. Of the two attendant nuns, one has her hands joined in prayer, while the other seems to hold in her hand some corporal remedy for the relief of their beloved mother. The faint herself is represented with a placid countenance, holding her crozier in one hand, and with the other pointing down to the crib on which she lies, to signify her wish that nothing else than that should be used by way of coffin for her funeral.

On the other side, the saint's corpse, in the habit of her order, with the crown on her head, which the Sculptor has every where else exhibited, though not with the same propriety, as here, appears in her coffin, the lid of which two monks, (for so they are properly represented in your Plate) are placing on it; and at the bottom of which the rough earth, turned up from the grave, appears to be represented: the contracted field of the sculpture admits but of three nuns being seen, and two other monks, one of whom holds the censer, while the other displays the book of the ritual, out of which a bishop, in his mitre, and with his crozier, is reading the funeral service. The account of *Bentham*, where he tells us that this service was performed by *Hunna*, who was neither a monk nor a bishop, but a secular priest, is in direct opposition to the carvings before us, which are of the greatest authority in this case. It is true that *St. Wilfrid* was absent at *Rome*, prosecuting his appeal against Archbishop *Theodore* of *Canterbury*, for invading the rights of his see, at the time of our saint's death; there is no doubt, however, but that, as soon as this melancholy event was known, the bishop of the province, who then was *Bisi*, a man of great merit and piety, must have considered it as his duty to attend at the funeral of so illustrious a personage, the service of which, in such a case, would of right belong to him.

Yours, &c.

St. Peter's House, Winchester,
Dec. 22, 1789.

JOHN MILNER.

SCULPTURES, &c. from HYDE ABBEY, Winchester. Drawn 1789. Explained by the Rev. Mr. MILNER, in a Letter to the Editor.

SIR,

In describing the antique curiosities discovered at *Hyde Abbey*, I feel myself called upon to give some account of this celebrated religious establishment, and of its various revolutions, down to that which has lately reduced it to a condition so different from its original destination, and occasioned the actual discovery of the greater part of these monuments of ancient times.

If there were nothing else to recommend this venerable establishment to the notice of the ingenious and the sentimental, it would be more than sufficient for this purpose, that it was the foundation and the destined burying-place of the immortal *Alfred* and his revered progeny. Nothing can be uninteresting to an Englishman, who respects learning and virtue, and who loves his country, that relates to this model of kings, heroes, legislators, and saints, upon whom envy looks in vain, to adopt the thought of a modern historian, for some fault to veil the glare of his transcendent virtues; but the spot consecrated by his remains, so far from deserving the unworthy treatment it has lately met with, ought to be annually visited by the natives of this kingdom with a similar veneration to that with which the pilgrimage of *Mecca* is performed by the disciples of *Mahomet*.

This monastery, which was originally placed on the northern side of the Cathedral church of this city, though founded and almost built by *Alfred*, was only finished by his son and successor *Edward the Elder*, who, in addition to the benefactions of his father, bestowed *Hyde Middelver*, and other possessions, upon it. Succeeding kings were profuse in their presents to this Abbey, particularly *Edgar*, who substituted monks in the place of secular canons, according to the original destination, and *Canute the Great*, who, though a *Danish* barbarian, shewed himself by his great and good actions, not unworthy to sway the scepter of *Alfred*. Having ridiculed the flattery of his courtiers, who hailed him Lord of the Ocean, by ironically prohibiting the flowing tide to touch the feet of its sovereign, as he stood upon the strand, close to *St. Dennis's Priory*, which was directly opposite to the modern *Northam* and the site of the ancient *Southampton*, he took occasion, from this occurrence, to exercise a signal act of homage to the Almighty, by placing his royal crown, which he never afterwards wore, on the great crucifix of the Cathedral church, and by bestowing another crucifix of equal size and of pure gold, set with jewels, on the new Minster, as *Alfred's* foundation was called, of such prodigious value as to be thought equal to the yearly revenue of the whole kingdom in those days.

This scene, however, of our Abbey's prosperity was followed by another of equal adversity. Its Abbot, *Alwin*, having taken a more active part than became his profession, against *William* the

the Conqueror, in favour of his nephew King *Harold*, the oppressive *Norman*, sequestered the revenues of the whole Abbey. Under the reign of his son *Henry the First*, the Monks were obliged to abandon their residence, and to rebuild their monastery without the northern wall of the city, in the meadow belonging to them, called *Hyde*, but which was previously called *Denmark*, from the celebrated combat fought there between the Danish champion *Calbrand* and *Guy of Warwick*, in the reign of *Abbslstan*. Many of the circumstances of this combat are undoubtedly fictitious; but the memory of *Guy* is so fresh at *Warwick*, and of *Calbrand* at *Winchester*, where his axe was preserved for a great number of centuries, that the substance of this story cannot justly be called in question. The pretext for the removal of the Abbey, which took place in 1110, was, that the two churches were so near to each other that their organs* and choirs mutually confounded each other; but it is difficult to suppose that a royal establishment, which had subsisted 200 years, the site of which had been originally purchased at a mark of gold for each foot, and which had the advantage of a mitred Abbot for its superior, while the ancient monastery was only governed by a Prior, should so tamely have submitted to emigrate, had it not laboured under the royal displeasure, in consequence of a suspicion of its being still disaffected to the *Norman* government. The ill fortune, however, of this monastery followed it to *Hyde*, for before the building was quite completed the fatal civil war breaking out between the Empress *Maud* and King *Stephen*, it was stripped of its treasures and burnt to the ground. I cannot however subscribe to the opinion of those authors who represent this destruction of *Hyde Abbey* as an intentional deed on the part of *Henry of Blois*, Bishop of *Winchester*, King *Stephen's* brother, who is said to have had it in contemplation to get his see erected into an archbishopric, to which *Hyde*, amongst others, was to have been a suffragan see. The latter part of this account I can readily believe, for *Mathew of Westminster* relates that the Pope actually lent an archiepiscopal pall to *Henry*, subjecting to him all the bishoprics of the west, and *Hyde* in quality of a bishopric amongst the rest; nor would it have been extraordinary that the see of *Winchester* should enjoy such a prerogative, as all the above-mentioned bishoprics that actually existed had, at one time or other, been dismembered from it: but, on the other hand, the wilful destruction of *Hyde* would rather have obstructed than answered the Cardinal's purpose, by destroying an establishment which was to have furnished a title for an additional suffragan see. The real truth appears to be that *Hyde Abbey* fell this time by the chance of war, being, together with all the north part of the city, in the hands of the Bishop and King *Stephen's* army, which was chiefly composed of *Londoners*, while *Maud*, with the Duke of *Gloucester* and the citizens of *Winchester* in general, held the castle and all the southern part of the city. The fate of this Abbey was not singular at the period we are speaking of, a great part of *Winchester*, then the acknowledged chief city in the kingdom, was destroyed, and though *Hyde Abbey* was soon after rebuilt, and shone with greater splendor than ever, till the general crush of monasteries, under *Henry the Eighth*, the city at large could never regain its former consequence.

I must not omit to mention that the monks, at their removal to *Hyde*, carried with them and carefully deposited in their new church the venerable remains of their founder *Alfred* and of the other illustrious personages who had been buried in their former church. These were *Alfwita*, the wife of *Alfred* and founder of the Abbey of *St. Maries*, in this city, who died four years after her husband King *Edward the Elder*, who, in compliance with his father's injunction, completed this monastery; *Ethelward*, the second son of *Alfred*, who, having spent the greater part of his life at the new-established University of *Oxford*, became famous for his learning; *Edfred*, the second son of *Edward*, and his best-beloved child, *Ethelward*, his third son, who, dying a few days after his father, was buried with him; King *Edwy*, *St. Grimbold*, the first Abbot of this monastery, to whose name it was also dedicated; *St. Godocus*, a British prince of *Armorica*, whose body was deposited here by some monks who fled out of *France* in consequence of the invasion of the *Normans*. The additional part of *Stephens* to the *Monastery*, amongst other mistakes, in its account of this Abbey, contains some of a very glaring nature, in respect to the illustrious persons buried there, &c. &c.

These venerable remains, after having escaped, in some measure, the insatiable sacrilege of *Henry the VIIIth's* reign, and the blind fanaticism of *Cromwell's*, were reserved, to be violated by an age that values itself on its moderation and refinement. In the year 1783 this county, being at a loss to fix on a proper place as a lay-stall for depositing the accumulated mass of moral filth and infection, could find none so proper for that purpose as the spot which covered the head of the divine *Alfred* and those of so many others of our great and good ancestors. No sooner was this resolution taken, than the site of *Hyde Abbey*, for it is precisely on that the new *Bridewell* stands, began to be harrowed up in every direction, wherever the spade entered, some sepulchre or another was violated, the contents of which were treated with the most indecent disrespect, while the ornaments that were from time to time met with were purloined and sold. At this moment stone coffins are to be seen there turned into water troughs, while busts and other sculptures are awkwardly stuck into brick walls, or with features caricatured by rude chisels and with cheeks daubed over with red paint, are gibbeted over some cell or dungeon. It is true, a sum of money was paid for the property of this land to the heirs or representatives of those to whom the wickedness or the folly of the last *Henry* had given it; but I should be glad to be informed, by some of the bright luminaries of the law, whether the property of land confers any right to violate the sepulchres of the dead that may be found upon it? I wish to know whether our ancestors, having left us the wide and fertile surface of the earth, obtained by their valour and improved by their industry, have not a strict right to those six feet within its bowels, which are necessary for the peaceful repose of their remains? I know what

* I have been surprised to find an account of organs used in our churches so early as the age of *St. Dunstan*, who is mentioned to have given one to the church of *Malmesbury*, by the famous historian of that name.

Organi, ubi, per octas, syllabas musicis mensuris elaboratas,
and other parts of the same.

the law of nature is in this particular; but should the law of this christian land afford no protection to sepulchres of ever so high an antiquity, it is greatly inferior, in this respect, to the code of the Pagan Romans, which condemned persons of high rank to banishment, and those of inferior rank to death, for disturbing the ashes of the dead, or even for defacing their monuments.* Every one has seen in the Book of Genesis how attentive the Patriarchs were to the decent interment of the dead, and what high commendations are bestowed in the Book of Kings and in the affecting history of *Toby* on this work of charity. The firm belief of the resurrection of the body, at the same time armed the ancient Christians with constancy, in suffering martyrdom, and encreased their respect for those venerable remains which are *found in corruption, but shall rise in incorruption*, &c. 1 Cor. 15.

Two BUSTOS on each Side a GATE-WAY, and a Stone TABLET in a GARDEN adjoining.

Nos. I. and II. are Bustos on each side of a gate-way that now opens into a farm yard, adjoining to which is a building that is now used as a barn, but which I suspect to have been once the refectory of the monks: both these Bustos wear crowns, and there is little reason to doubt of their being intended to represent *Alfred* and *Edward*, the two founders of this monastery.

No. III. A stone Tablet, with an inscription on it to the memory of *Alfred*, which is in a garden adjoining to my house, and which, from certain tradition, I know to have been dug out of the ruins of *Hyde Abbey* some years ago: it might have been either placed under some statue or have been intended for a foundation stone, which I should rather suspect, from the date which appears to correspond with the time when that monarch took the first step towards this erection. Some gentlemen, whose names in the literary world are a credit to this city, have questioned the genuineness of this monument, and have suspected the inscription to have been lately forged with a view of imposing on the learned, because the characters are not those of the age of *Alfred*; but the question, in my opinion, is not whether they are of his reign, but whether they are of the reign of *Henry* the First or rather of *Henry* the Second, when this monastery was built for the last time.

A BUSTO, STATUE, and an ANIMAL; they are on a WALL here:

No. IV. We may fancy, but I own it is no more than a conjecture, that we here behold the features of the venerable *Grimbald*, first Abbot of this monastery and first Professor of Divinity at *Oxford*. He was originally a monk of *St. Bertin's Abbey* at *St. Omer's*, where his learning and piety became known to *Alfred*, when the latter passed through that city in company with his father King *Adulphus* in his way to *Rome*. Hence, when *Alfred*, on his accession to the throne, conceived the design of reviving literature in this kingdom, by inviting learned persons from different parts of *Europe* to settle in it, *Grimbald* was the first on whom he cast his eye: to procure, however, this treasure of the *Gallican Church* was no easy matter; *Alfred* was under the necessity of applying to *Fulco*, Archbishop of *Rheims*, for his interest in this negotiation, and in return, for the use of it, he sent a present to that prelate of some *British* dogs, famous in all ages for their courage, in order to destroy the wolves which then committed dreadful depredations in *Champaigne*.

No. V. Is the Statue of *St. Barbara*, as appears by the figure of a tower in her hands: she was a martyr in the persecution of *Galerius*, and became the patroness of military engineers. You observe that this stone was originally the crown of an arched stone roof, as appears by the ribs springing from it: probably it answered this purpose, in some chapel dedicated to this saint in the abbey church.

No. VI. represents the headless carcase of some Animal, with a scroll under it, which seems to have been intended for an inscription. Whether this was the foot-stone of a tomb, or alludes to some incident in the history of the Abbey, I am unable to judge. It was found, as well as the two last mentioned figures, another female bust at the back of the building, which you have not copied, (as indeed it is no longer an ancient monument, having been new chiselled and painted with rouge) together with several fantastical capitals of columns in my possession, representing foliage, birds, beasts, and men, amongst the promiscuous heap of ruins caused by the fall of this once magnificent church.

A CHALICE, a PATEN, a COVER of a CIBORIUM, and Two RINGS, dug up here.
In the Possession of the Rev. Mr. MILNER of this City.

No. VII. is a specimen of the many Chalices, and

VIII. of the many Patens that were taken out of the graves here opened; they are all of pewter or tin, and were made for the occasion, which was to bury with the corpse of a person in priest's orders. The same is to be said of the Ciboriums, which were Chalices with covers to them, a specimen of which cover—

No. IX. is here delineated. Out of one of these graves a quantity of mouldering velvet and gold or silver lace was taken, a handful of which I saw and judged to have been formerly a priest's vestment: I also saw, in the course of these excavations, the top of a crozier with the several rims that had enclosed the shaft; they were all of brass, richly gilt, and denoted the grave from which they were taken to have been an abbot's. This Abbey having been of the

* See *Jac. Gualterius de jure manium apud Grarium.*

number of those that were termed mitred, the superior of which had the privilege of bearing the episcopal crozier, and the dignity of a seat in the upper house of parliament.

No. X. is a Silver Ring for the finger; a similar one is in the possession of the learned and indefatigable Director of the Society of Antiquaries.

No. XI. is a Brafs Ring, which might have been used for the girdle or belt of the monks or other persons: many such were dug up, and some with bits of leather fastened to them. I cannot conclude without mentioning that within the precincts of this Abbey, a few years previous to the building of the bridewell, in digging for a cellar in the house of the Rev. Mr. Richards, several urns, of different sizes, were discovered, which were afterwards procured by the late *Guthrie Brander, Esq.* but these were found at a considerable depth in the earth, and much below the level of the late excavations. I have no doubt but the very existence of these were unknown to the monks of *Hyde*, and that they, as well as some others in my possession, discovered within these few months to the east of this city, are to be referred to a time when this ancient city, then the *Venta Belgarum*, was subject to that victorious people whose yoke the rest of the known world was obliged to wear.

*To the Rev. Mr. F. P. Richards, Secretary
of the Society of Antiquaries.*

St. Peter's House, Winton,
Dec. 23, 1790.

Yours, &c.

JOHN MILNER.

TWO BUSTOS in the PORCH, and the most remarkable BASSO-RELIEVOS on the under Part of the Seats of the CHOIR of the Collegiate Church of St. KATHARINE, near the Tower of LONDON. No. III. and VII. drawn to half the Size, and the rest to one fourth of the Original. Drawn by J. M.

THE Hospital and Church, dedicated to St. Katharine, situated near the Tower of London, was first founded by Queen Matilda, or Maud, wife of King Stephen, in 1148, for a master, brothers, and sisters, and other poor persons, [the exact number does not appear] referring to herself and her successors, the future queens of England, the nomination of the master to this hospital on every vacancy.

In 1272 Queen Alianore, wife of Henry III. dissolved this hospital, and in 1273 she re-founded the present royal hospital and collegiate church, for a master, three brothers, and three sisters, besides ten poor bedes women and six poor scholars.

The following royal and noble personages were the principal benefactors.

Edward III. and Queen Philippa, his wife, William de Erlesby, master, (who in 1340 began to rebuild the church) Richard II. Henry V. Henry VI. Thomas de Beckington, master, afterwards Bishop of Bath and Wells, (he was supposed to have built the present body of the church) John Holland Duke of Exeter, (who died 26 Henry VI.) Edward IV. and Henry VIII. and Queen Katharine, his wife.

In the first year of Edward VI. the hospital, with all its lands, &c. were surrendered to him.

Queen Elizabeth re-appointed the master, brothers, and sisters.

In 1780, the church was upon the point of being destroyed by Lord George Gordon's mob, but for the exertion of the gentlemen of the London Association.

This church, with St. Bartholomew the Great, Smithfield, St. Mary Overy's, Southwark, and the glory of Gothic architecture, Westminster Abbey, are all we have remaining of this city's ancient religious splendor; the present rage for extirpating every vestige may soon, alas! reach these sacred piles! The other class of ancient structures are reduced to the Tower of London, Guildhall, (but how disgraced by the modern ceiling within, and the outside hid by a new style of building) and Westminster Hall, that wonder of our isle! realizing the idea of palaces raised by enchantment. Even now the envious eye of modern debilitated architecture is cast on your still undecayed walls and roof, and the fatal determination breeding over your fate may soon lay your glories in the dust; which period every admirer of ancient magnificence will pray may never happen.

TWO BUSTOS in the PORCH.

THEY each support the springing of a moulding round the arch of the inner door-way, and are very much defaced. In the *Bibliotheca Topographica Briannica* they are said to represent Edward III. and his queen; but it is most probable they were designed for King Stephen and Matilda his queen, the first Foundress of this hospital, for it is usual to find, in ancient buildings, the founders Head or Busto placed in the like situation, or on the sides of the great windows above; one instance will serve at present: on each side the great west window of St. Cross, near Winchester, are the heads of Henry I. in whose reign that hospital was founded, and Henry de Blois, Bishop of Winchester, the founder, (which portraits, with other Sculptures from the same place, will be given in the next number.) Other reasons may be adduced why they are not Edward III. and his queen, the hair and beard of the king, and the head attire of the queen, the two Bustos in question, being far different both from the allowed portraits of the former, seen in the Plate before us, and on their tombs in Westminster Abbey.

The next will be concluded in the next N.





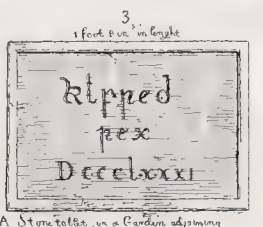
Bas-reliefs on the capitals of the column supporting the lantern of Ely Cathedral.
 See as the art directs, J. Gordon Hamilton, sc. Ryde, Rich. Carter Janr. 1790.



From Hyde Abbey, Winchester.



Two Bustos, in each side
of a Gate way



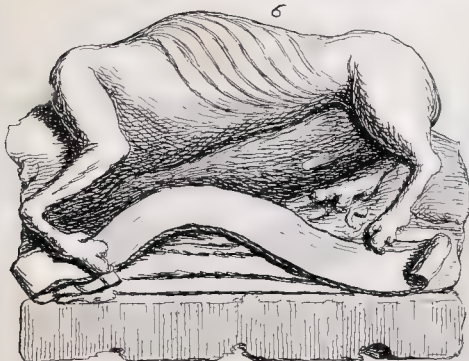
A Stone tablet, in a Garden adjoining



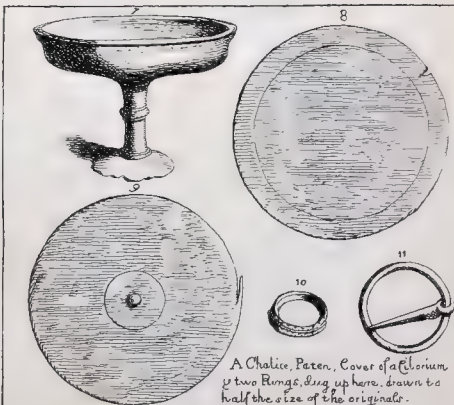
A Busto



Statue

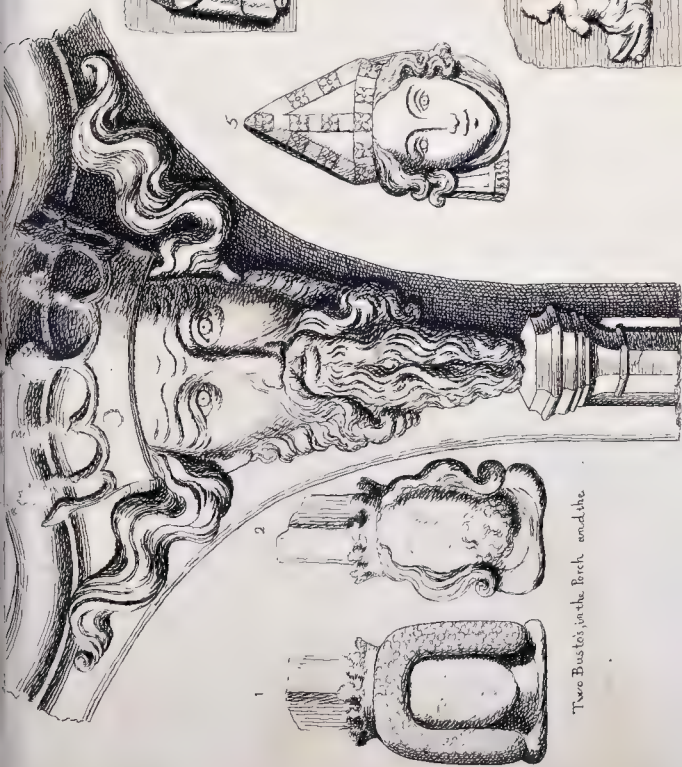


and an Animal, they are on a wall here.

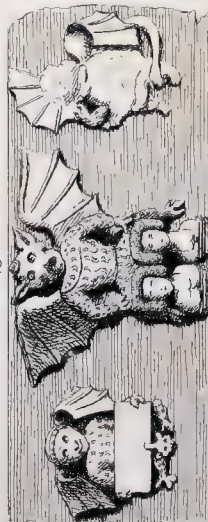
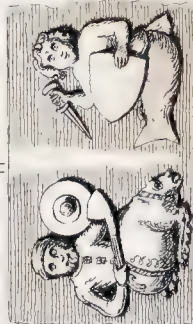
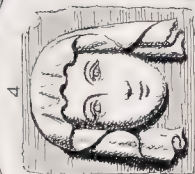
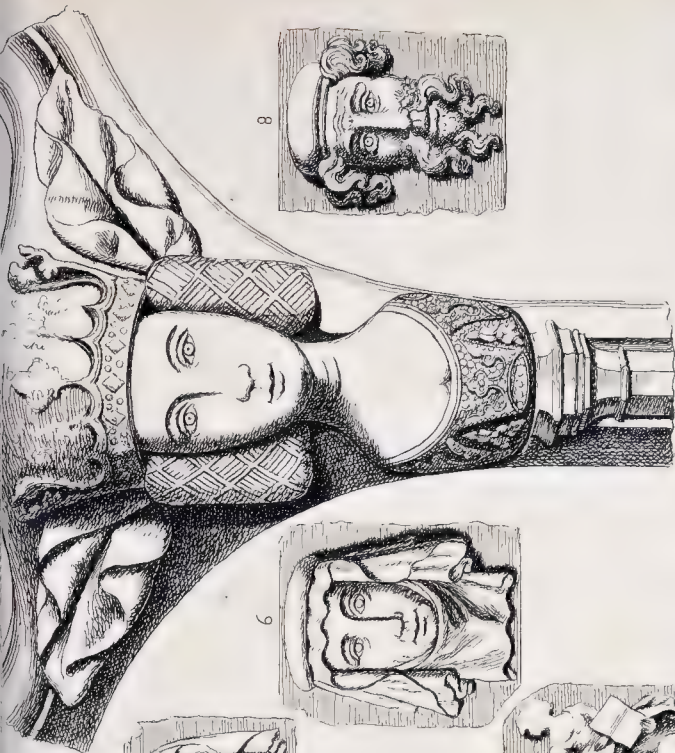


A Chalice, Paten, Cover of a Cylindrum
 & two Rings, dug up here, drawn to
 half the size of the originals.





Two Busts, in the Choir and the



most remarkable Beysorlov's, on the under part of the seats of the Choir of the Collegiate Church of St. Katharine near the Tower of London. [N.B. 17 denotes to half the size and the rest is one fourth of the originals.] See also the last direct by T. G. Hamilton's 'Kyd's Book of Hours' 1790.



[Continuation of the SCULPTURES and CARVINGS at St. KATHARINE'S.]

No. I. *Matilda*, or *Maud*, wife of King *Stephen*, first foundress of this hospital, daughter and heir of *Eustace*, Earl of *Boulogne*, died the 3d of *May*, 1151. Her head attire is composed of linen or silk, folded together: [the like is seen in No. X of this Plate.] the crown is placed above, from which springs the moulding of the arch.

No. II. King *Stephen*.

The most remarkable BASSO-RELIEVOS on the under-part of the Seats of the Choir.

No. III. *Edward III.* This carving (which, by the by, is placed on an angle, formed by two arms of the seats on the north side of the choir, and not on the under-part, like the rest,) bears the greatest resemblance to the head of his statue in *Westminster Abbey*. [The rays of the crown are much damaged.]

No. IV.* A female of inferior rank; we may suppose a sister before admission.

No. V. This head, (with one exactly the same at its back, makes the end of the arm to one of the seats) represents a Bishop. In the history of this church, no mention is made of any Bishop being conspicuous as a patron, or benefactor, therefore no name can be assigned.

No. VI. This, beyond a doubt, was designed for one of the sisters.

No. VII. Queen *Philippa*, wife to *Edward III.* third daughter of *William Earl of Henault*, died the 15th of August, 1369, a great patroness to this church, and in whose time these carvings were made. [This representation, like No. III. is placed in a similar situation on the north side the choir.] Here we find a great likeness to the Abbey portrait of this Queen. [The rays of the crown are damaged.] The ornament below the breast is an uncommon decoration; it is composed of three crowns, and foliage between, and the ground studded with precious stones.

No. VIII. may with propriety be called the portrait of *William De Erdesby*, master of this hospital in 1340, who began to re-build this part of the church, the stalls, &c.

No. IX. The center part of a Basso-Relievo, [the sides having no connection, being unmeaning grotesque heads, are therefore omitted,] present a religious at his devotion, but he seems to be interrupted therein by two damsels. [The faces are entirely gone.]

No. X. Here we find the bustos of the frail ladies just mentioned, held up to view by a gigantic devil, not we presume for their good deeds, and the poor deluded priest [though the carving is extremely damaged, it still may be made out,] exposed in the claws of a smaller fiend; the other corresponding imp bears a tablet, supported in a whimsical manner, whereon, no doubt, was wrote their holy transactions.

No. XI. These two figures are on each side of the Basso-Relievo; the center being occupied by an eagle, which, having no connection with them, is left out. They represent a combat in the taste of the times, one armed with a small circular shield and a bill, and the other with a pointed shield and dagger.

No. XII. A musical exhibition; the principal performer, like his companion in No. X. is of the monster race; plays on two drums, he has on a kind of armour well suited to his terrific appearance; the lesser devil on the right blows a short thick trumpet, but the instrument, which the other is playing on, is damaged. If we look back to the exposure of the three unfortunates in No. X. we may suppose this infernal trio to be the devil's *Te deum* for his victory; over them, and to follow the idea still further (supposing them to be wrongfully accused,) the great devil sitting on the cushion denotes his triumph over the church, while the smaller ones triumph also, one over the fearful and defenceless priest, in the form of a hare, and the other over the poor innocent female, in the form of a lamb.

No. XIII. We may appropriate this as the portrait of *John De Hermeſthorp*, master in 1369, who finished this part of the church, the stalls, &c.

* The subjects are given as they follow each other.

Four PAINTINGS in the first Window, on the North Side of the Choir, of the Abbey Church, at *Tewkesbury*. [Four Feet Six Inches high.] Drawn 1788. Described by *JOHN-CHARLES BROOKE*, Esq. *Somerset Herald*, F. A. S.

At *Tewkesbury* was a rich abbey of *Benedictine Monks*, built and endowed in the year 715, by *Oddo* and *Doddo*, Dukes of *Mercia*, and dedicated to the honour of the Virgin *Mary*, which having undergone many calamities during the civil and Danish wars, about the year 980, became a priory, subject to *Cranburn*, in *Dorsetshire*; but *Robert Fitz-Hamon*, a noble *Norman*, who came into England with *William the Conqueror*, enlarged the buildings, and much increased the possessions of *Tewkesbury*, inasmuch, that the monks of *Cranburn* chose, about the year 1102, to remove here, and make this the chief house: after which, it became a great abbey of *Benedictine Monks*, and flourished till the dissolution, when its revenues, according to *Dugdale* and *Speed*, were valued at £.1598 1s. 3d. per annum, or, according to the valuation in *Burnet*, at £.1595 15s. 6d.

The descendants of *Robert Fitz-Hamon*, the restorer of this abbey, viz. the *Clares* and *Spencers*, Earls of *Gloucester*, the *Beauchamps* and *Nevilles*, Earls of *Warwick*, and lastly the *Plantagenets* themselves, in right of the marriages of *Richard III.* and *George*, Duke of *Clarence*,
with

with the two daughters and coheirs of *Richard Nevile*, Earl of *Warwick*, being the patrons of this Abbey, we find it much favoured and ornamented by these illustrious personages, many of whom lye interred here, and several of their effigies remain, painted in the windows of the choir, of which those on the north side are here represented: they are in armour, with tabards on, containing their arms, have their left hands on the hilt of their swords, and hold in the right a spear. These effigies do not seem to be placed in any genealogical order, according to the succession of the earls, but may have been erroneously altered by some incidental new-glazing of the windows, since their first being placed there.

Nearst the altar, at the head of these four, is placed *Robert Fitz-Hamon*, the restorer of this Abbey; on his tabard are his arms, azure a lion rampant, guardant or: he married *Sibil*, daughter of *Roger de Montgomery*, Earl of *Arundel* and *Shrewsbury*, by whom he had four daughters, his coheirs, *Mabel*, married first to *Robert Consul*, as hereafter, 2dly. to *Nigel de Mowbray*, *Amicia* Countess of *Britagne*, *Hawisia*, Abbess of *Shaftesbury*, and *Cecilia*, Abbess of *Wilton*. *Robert*, their father, died in *March* 1107, 7 *Henry I.* and was buried in this Abbey, to which he had been so great a benefactor.

The fourth effigy from the altar, marked No. 1, which should in succession have followed the last, is *Robert Consul*, Earl of *Gloucester*; he is represented in chain-armour, having on a tabard, with his arms, gules, three fests or: he was natural son of *Henry I.* and having married *Mabel*, eldest daughter of *Robert Fitz-Hamon*, before-mentioned, became, in her right, patron of this Abbey. They had issue *William* Earl of *Gloucester*, heir to his father, *Roger* Bishop of *Winchester*, *Maud*, married to *William de Gernon*, Earl of *Chester*, and other children. This *Robert* died 1146, 12th of King *Stephen*, and was buried in the monastery of *St. James* at *Bristol*, which he had founded.

The third effigy from the altar, marked No. 2, is *Gilbert de Clare*, Earl of *Clare*, *Gloucester* and *Hertford*; he is also represented in chain armour, having on his tabard his arms, or, three cheveronels gules: he was son and heir of *Richard* Earl of *Clare* and *Hertford*, by *Amicia* his wife, second daughter and coheir of *William* Earl of *Gloucester*, before-mentioned, and in right of his said mother, was Earl of *Gloucester*, and patron of this Abbey. He married *Isabel*, sister and coheir of *Anselme* Marshal, Earl of *Pembroke*, and Marshal of *England*, by whom he had issue *Richard* his heir, *William*, *Gilbert*, *Isabel* married to *Robert de Brus*, 1st to *Baldwin de Redvers*, Earl of *Devon*, and *Anne*, who died young. This Earl *Gilbert* died in 1230, and was buried in this Abbey.

The second effigy from the altar, marked No. 3, is *Thomas Despencer*, Earl of *Gloucester*; on his tabard, his arms, quarterly argent and gules, the second and third fretty or, over all, a bend sable: he was great grand-child of *Hugh*, Lord *Despencer*, the younger, by *Eleanor* his wife, eldest sister and coheir of *Gilbert de Clare*, the last Earl of *Gloucester* of that family; he married *Constance Plantagenet*, daughter of *Edmund de Langley*, Duke of *York*, by whom he had *Richard* and *Elizabeth*, who died young, and *Isabel*, his sole heiress, married first to *Richard Beauchamp*, Earl of *Worcester*, secondly to *Richard Beauchamp*, Earl of *Warwick*. This *Thomas Despencer*, Earl of *Gloucester*, was deposed by act of parliament from that title and dignity, 1st *Henry IV.* and was beheaded at *Bristol* 1400, his body being buried in this Abbey, where the fine tomb, heretofore erroneously appropriated to *George* Duke of *Clarence* and his lady, was erected over him, the said arms as represented on this effigy, being also on the tabard of the cumbrant figure thereon, and the crest of *Despencer*, a griffin's head, on his helmet.

At the back of the shoulders of each figure is an uncommon ornament which the Editor has not met with in any other subject among his researches, but in a wood-cut of *John Howard* of *Wiggenhall*, in *Norfolk* temp. *Henry III.* in a window at *East Winch*, in *Weaver's Funeral Monuments*.

Erratum. In Mr. Milner's former Letter, P. 20, Note, Line 3, for *areas* read *arcas*, and in P. 22, Line 19, for *Dec. 23, 1790*, read *Dec. 23, 1789*.

BASSO-RELIEVOS on the Capitals of the Columns supporting the Lantern of ELY CATHEDRAL.
Explained by the Rev. Mr. MILNER, F. A. S. in a third Letter to the Editor.

[Continued from Page 19.]

S I R,

OF the two events that are represented on the capitals you have exhibited in the present Plate, the former, No. 7, is posterior by five centuries to the latter, No. 8. For what reason the ingenious and intelligent Monk *Alan de Walsingham*, who raised and ornamented these columns, violated the order of *Chronology*, in arranging them, it is difficult to imagine; but whatever that reason was, you have certainly done your duty in placing them in the order in which they stand at *Ely*, contrary to the licence assumed by *Bentham* in transposing them according to the series of events, and your fidelity in this obvious instance speaks strongly in your favour in such other points, as your Plates and his differ from each other.

The Author I have just mentioned, in his splendid History of *Ely*, though he is at the expense of an engraving of the first capital under consideration, yet does not take the pains to give any explanation of it, but contents himself with barely indicating the subject in the Plate itself.

itself. The truth is, just so much that, I mean the bare mention of the miracle occurs in the *Historia Elenys of Wharton*, and our Author probably never saw the Antient Legends, containing the following particulars.

About the time that *Ely* was raised to the dignity of a bishoprick, one *Brissanus*, a man addicted to various crimes, and particularly to that of usury, under which name every species of interest taken for the loan of money was then comprized, being seized with a dangerous illness, and stung with remorse of conscience, made a vow that if the Almighty should restore him to his health, he would presently abandon the world and embrace the monastic state at *Ely*. Recovering from his illness, he took measures for the accomplishment of his vow; but how it happened that he who had never been called to any account in the course of his injustices should then become obnoxious to the civil power when he had put a final period to them, we are not informed; the history only tells us that upon his entrance into the monastery of *Ely* the officers of justice seized upon him and conveyed him away to *London*, where he was loaded with fetters and committed to close custody: in this extremity, he had recourse to Heaven for relief, and in particular implored the suffrages of *St. Benedict*, the general institutor of his order, and of *St. Etheldreda*, the peculiar patroness of his monastery at *Ely*, as likewise of her sister and successor *St. Sexburga*; when lo! one night, when intent on these prayers, the above-mentioned holy personages appeared to him, and making themselves known, *Etheldreda* commissioned *Benedict* to execute the divine orders in favour of the captive. On this, the latter stooping down, touched with his hand the heavy shackles on the legs of *Brissan* which instantly fell off with so loud a sound as to awaken the keepers of the prison, who immediately rushed into the dungeon, concluding that the prisoners had effected a general escape: however, finding *Brissan* alone at large, and being induced to believe, from the circumstances as well as from his own account, that there was something supernatural in what had happened, they made such a report of the affair the next morning that Queen *Matilda* obtained permission for the above-mentioned person to return unmolested to *Ely*, whither also he carried the fetters he had worn in prison, in memory of his deliverance.

The queen here spoken of was the daughter of King *Malcolm* and *St. Margaret*, the sister of *St. Chrislina of Rumsey*, the grand-daughter of *Edgar Atbeling* and the lineal descendant of our Saxon monarchs, who, having taken the religious veil at *St. Mary's Abbey*, in this city, founded by *Alfwina*, the queen of *Alfred the Great*, (in the cathedral of which, according to *Rudborn*, she lies buried) was with great difficulty induced by *St. Anselm* and her other friends, for the sake of settling the peace of the kingdom, to give her hand in marriage to our first *Henry*, son of the *Norman Conqueror*. She was long known in this kingdom by the name of *Holde the Good Queen*, and was celebrated for her piety and charity to the sick and poor; she attended them in person, and amongst other foundations for their relief, she erected the church of *St. Giles's* in the Fields, with an infirmary adjoining to it.* We can readily believe this foundation to have been at a considerable distance from *London*, when we learn that *Ely Place*, near *Holborn Bridge*, was then and even so late as the reign of *Henry the VIIIth*, celebrated for its garden and vineyard.

In the Plate before us, *Brissanus*, the prisoner, is sitting in the entrance of a dungeon of the architecture of the times, with a crenated parapet and a narrow air hole, in the form of a cross. *St. Etheldreda*, with her crozier in her hand, is giving directions for setting the prisoner at liberty, which work *St. Benedict* is executing by touching his fetters. The other figures are *St. Sexburga*, denoted, by her crown, as a queen, and her crozier, as an abbess, and two angels, who are proper attendants, in a vision.

The most striking difference between your representation of this Capital and that of *Bentham*, is that you have exhibited *St. Benedict*, who is the kneeling figure, with a mitre on his head, whereas the draughts-man of the latter has given him a head-dress which I believe is to be met with no where but in the engravings after his sketch. It is true *St. Benedict* was no bishop, but then we know that the superiors of all the greater monasteries were called Mitred Abbots from the privilege they enjoyed of wearing the mitre; and I am confident no antient artist would represent the great patriarch *St. Benedict* without that ornament, at least where he thought proper to decorate him with the concomitant ensign of dignity, a crozier.

We have before observed, from the account of *Bede* and other original writers, that *St. Etheldreda*, in her last illness, requested she might be interred in the common burying ground of her convent, according to the order of her decease, and that no other coffin might be used for her than the wooden crib in which she expired. From the tenor of this request, we may infer that though religious persons in general were buried in an open church yard, in certain ranks, as they happened to die, it was usual to inter persons of superior dignity or sanctity in churches, and to make use of stone coffins on such occasions. The depredations I have bewailed in your last number, that have been committed on the venerable remains of our ancestors at *Hyde Abbey*, have given me frequent opportunities of viewing these stone coffins which in latter ages appear to have been in general use, and which certainly were much better calculated to preserve the bodies committed to them from violence than the more elegant coffins of the present time. These for persons of distinction were generally made out of a solid piece of *Portland* or *Purbeck* stone, in the nature of our modern coffins, except that at the head the stone was left of about a foot thick, in which a cavity was formed for the reception of the head of the corpse; for persons in meaner circumstances they were more economically, though with equal security, formed of pieces of chalk, hollowed out and laid parallel to each other, without mortar or other ce-

* Hæc autem Regina beatissima inter alia pietatis opera versus occidentalem Londoni arum plagam unam domum ad leprosum sustentationem cum oratorio & officinis ædificavit, & vocatur Hospitale Sancti Egidii, et est istud.

Hospitale in Holborne. Thomas Rudborne *Elstia Major*, p. 276.

ment, so as to resemble those made out of a single block of stone, with the same kind of cavity for the head, formed in a larger piece of chalk, at the upper end; over these, when the corpse was deposited in them, certain flat pieces of chalk were laid so as to answer the purpose of the solid lids used to cover the former.* I have often thought that the many old chalk pits in this part of the kingdom, and, in particular, that the great quantity of that material which has been carried away from the eastern cliff adjoining to this once populous city, at a time when chalk was probably not much used either in agriculture or building, can only be accounted for by the demand there must have been for that article at interments when chalk coffins were generally used.

But to return to *St. Etheldreda*: the sanctity of this saint becoming daily more conspicuous, after her decease, it was at length agreed upon, when her body had rested in the common cemetery sixteen years, to remove it into the church, and inter it in a more honourable manner; for this purpose, certain servants of the monastery were ordered to proceed in a boat up the river on which *Ely* stands, and which seems to have been known both by the names of *Granta* and of *Cam*, in order to find in the higher country a block of stone proper for the formation of a coffin; as our historians remark it was in vain to look for stones of such a magnitude amongst the fens of *Ely*. These persons coming to a ruined city which appears to have been a place of consequence in the time of the *Romans*, called by venerable *Bede Grandæscir*, which, whatever *Bentham* may say to the contrary, must have been the present village of *Granchester*, and not *Cambridge*, as he asserts, they there found a beautiful marble coffin that seemed as if it had never been used, of just the requisite dimensions, with a cavity formed for the head and a lid exactly fitting the coffin. This being conveyed to *Ely*, a tent was spread over the saint's grave, for *Sexburga* and the other nuns who were appointed to assist in raising the body. While this was performing, and a great multitude of persons assembled on the occasion were praying without the tent, *Sexburga* was heard to exclaim, "Blessed be the name of God!" in fact, she found the body, together with its cloaths, as entire and fresh as when they had been committed to the earth sixteen years before; and *Cinfrid* being called in, (who seems to have furnished *Bede* with this account) found the very wound he had made in the saint's neck a few days before her decease perfectly healed, and nothing but a scar left to shew where it had been.

The Capital, No. 8, like No. 6, exhibits two distinct stories: on one side we see the three royal saints who, in imitation of their illustrious relation *St. Etheldreda*, had renounced the splendors of a court to enjoy the spiritual advantages of religious retirement; *St. Sexburga*, her sister, and *St. Ermenilda*, and *Werbura*, her niece, in consultation with *St. Wilfrid*, our saint's ancient director, and *Cinfrid*, her physician, concerning the intended removal of the body; on the other side, we behold the saint's body undecayed, with its cloaths and crown entire, raised up by *Sexburga* and two other nuns, under a kind of tent formed by drapery, extended for this purpose, while *Cinfrid*, who has been admitted to behold the prodigy, seems, with up-lifted hands, to express his admiration at it to those who are standing without. The person whom I describe, as *Cinfrid*, in *Bentham's* plate is the most strange and ambiguous figure I ever beheld. He has also represented one of the royal nuns as a man, and furnished him with a large pair of whippers.

* Of the former kind, that is to say, of stone coffins, formed out of a single stone; two are to be seen in the yard of the Biddewell of this city: of the latter kind, formed out of several pieces of chalk; there are also two preserved in a chapel at *Christ Church* in this county.

BUSTOS and two FIGURES, supporting the springing of the Mouldings round the Arches between the Columns above-mentioned. [They are of the Size of Life, except the two Figures, which are much less.]

There is nothing sufficiently appropriate in the Busts which support the arches between these curious capitals to give them any relation to the histories carved upon the latter: they are, however, deserving of the notice you have taken of them in the present Plate, inasmuch as they give us some imperfect idea of the head-dresses of the age; I mean the fourteenth age, in which these carvings were executed, not the seventh, in which this monastery was founded.

No. I. is the Bust of a clerk or secular priest. It is true such were forbidden by the canons to wear their hair, but this law appears never to have been rigorously enforced in this cold climate.

Nos. II. and III. are Busts of queens, as No. IV. is of a king.

Nos. V. and VI. represent bishops, or, as I rather conceive, an abbot and a bishop.

Nos. VII. and VIII. are those grotesque figures which, according to the taste of the lower order of mankind, I suspect the sculptors, to whose choice these more minute ornaments must often have been left, had frequently an opportunity of introducing into the most grave and religious groups: such associations are certainly improper; but are not many of our best modern buildings disgraced by the same burlesque sculpture, such as occurs on the key stones of certain door-ways in *Grosvenor Square* and *Queen Square, Westminster*? It is possible that No. VII. which appears to be a kind of harpy, may be intended to represent the devil, in which case No. VIII. may pass for a monk, who is defying him with a shield, having a dagger in the center of it.

No. IX. is evidently the Bust of a monk.

Yours, &c.

St. Peter's House, Winton,
May 14, 1790.

JOHN MILNER.

SCULPTURE.

SCULPTURES from St. STEPHEN'S Chapel and Cloisters adjoining. Drawn 1790. Explained
by FRANCIS DOUCE, Esq. F. A. S.

St. Stephen's Chapel is said to have been founded by King Stephen in the year 1141,* in 1104 hour of his namesake the protomartyr, but for this assertion, which is adopted by Stowe and all his followers, there is no authority whatever; for in King Edward the III's Charter of Foundation it is only said to have been begun by his ancestors "per progenitos nostros nobiliter incubatam," without any particular discrimination of person. If Stowe had not mentioned, and probably upon some authority, that King John, in the 7th year of his reign, granted to Baldwinus de London, clerk of his exchequer, the chapelship of St. Stephen,† there would have been every reason in the world to have concluded that it had been originally founded by Edward I. for there are still remaining among the records of the exchequer certain rolls of expences incurred in the 20th year of his reign, relating to the foundation ("circa fundamentum," as it is expressed in the title of them) of the king's chapel of St. Mary and St. Stephen at Westminster.‡ The only way of accounting for this, is, by supposing that the former chapel had been totally destroyed by the fire which happened at the palace in the year 1263. Another terrible fire happening in the 27th of Edward I. it was probably again destroyed, and in consequence thereof rebuilt in a very magnificent stile by Edward III. in the year 1347, and converted into a collegiate church called the free chapel of St. Mary the Virgin and St. Stephen. There were belonging to it a dean, twelve secular canons, with as many vicars, and other proper officers.§

It should seem, from the following passage in Edward the III's will, that he did not live to compleat this college—"Volumus etiam, et expresse ordinamus, quod collegium nostrum libere capelle nostre Sancti Stephani apud Westmonasterium per nos fundatum perficiatur, et omnibus debite de bonis nostris compleatur juxta ordinationem primeve fundacionis ejusdem;"|| but it is not perfectly clear whether this relates to the completion of the building itself or of its endowments.¶ Among other donations from the king to this college, he granted to it "a piece of ground within his palace, extending, in length, between the walls of the said chapel and the exchequer, and, in breadth, from the wall of his great hall to the Thames, for the purpose of erecting a cloister and other necessary buildings, with free ingress and egress, by day and by night, through the gate near the bridge, where the entrance to the chapel was, together with the use of the keys thereof; and all strangers or others visiting the said chapel from devotion were to have free passage through the great hall during day-light, without impediment from any of the king's servants; for which purpose the dean and canons were to have keys of the hall."**

Richard II. afterwards confirmed to the college certain lands in Kent, which in his Charter of Confirmation are expressly said to have been given to it by his grandfather's will.†† As no such clause however occurs in the copy of this will above cited, one is rather at a loss to account for such omission; a circumstance well deserving an enquiry in some other place. The Charter itself can not be suspected.

Under the statute of 1 Edward VI. c. 14, for the further suppression of colleges, chauntries, &c. this chapel was surrendered to the king. At this time its revenues amounted to 1085*l.* 10*s.* 5*d.* per annum.‡‡ The site of it was granted, § Edward VI. to Sir Ralph Fane, and 6 Edward VI. to Sir John Gate,§§ since which time it has been occupied by the House of Commons, who before assembled in the Chapter House at Westminster. It still retains its name of St. Stephen's Chapel.

All the noble arches which supported this once elegant building, forming a kind of ambulatory, are still remaining in the most perfect state, and consist of five grand divisions, the groins springing from clustered columns at the angles of each division. Two of these form the principal room in the apartments belonging to his Grace the Duke of Newcastle as auditor of the Exchequer: two others are occupied by servants belonging to the duke, and the remaining one forms a common passage leading from Westminster Hall into Old Palace Yard.

Immediately above is the House of Commons. The east end is also preserved, but has undergone much alteration, the great window being filled up with others adapted to modern convenience: it fronts the Thames on the garden side, formerly the garden to Cotton House; there is a tolerable view of it in Dodley's "London and its Environs described," but the lower part is very incorrect, unless it has been altered since the view was taken. The west front is in part obscured by modern apartments; but the porch or vestibule belonging to the chapel is still remaining in its original beautiful state: it has a Gothic door in the middle, leading immediately into the lobby of the House of Commons, which occupies the space between the west front of the chapel and the present door of the House. It has also a door at each end, the one leading to the Court of Requests, the other to some private rooms, and receives its light from a Gothic window of the time of Henry VIII.

Proceed we now to describe the Sculptures in the first compartment of the Plate, and which form the centres of the groins of the before-mentioned arches.

No. I. is the martyrdom of St. Laurence. The instrument of his torture is properly represented as a bed of iron, and not, as in many instances, a gridiron. This corresponds with most of the legendary accounts of the manner in which this saint suffered. It is true that Gallonius

* New View of London, Vol. I. p. 629.

† Stowe's Survey of London, Strype's edit. 1754, Vol. II. p. 632.

‡ For this piece of curious and hitherto undiscovered information, the public is obliged to Craven Ord, Esq. F. A. S.

§ Stowe, Vol. II. p. 633. Tanner's Not. Mon. last edit. Midd. xii. 2. Dugd. Monast. Vol. III. Pars. 2, p. 61.

|| Collection of Royal and Noble Wills, 4to. p. 60.

¶ See Stowe, Vol. II. p. 633.

** Dugd. Monast. Vol. III. Pars. 2, p. 63, 64.

†† Ib. 65, 66.

‡‡ Ib. Vol. I. 1042. Spen's Chron. 1080.

§§ Tanner ubi supra.

endeavours to make a distinction between these instruments, and does not scruple to say that the very gridiron upon which St. Laurence was broiled was yet preserved in his time at Rome;* but *Sagittarius*, a much more rational author upon the same subject, has treated *Gallienus's* credulity with the contempt which it deserves.† Above is seen, issuing from the clouds, the protecting hand of Providence.

No. II. St. *Margaret* putting the devil, who had appeared to her in the shape of a dragon, to flight with the cross.

No. III. St. *Catharine*. Her legend says, that upon her praying to Heaven for the destruction of the two wheels which had been prepared for her execution, an angel from heaven broke them to pieces with such force that four thousand Pagans were slain with the fragments. This miracle is here represented.

No. IV. St. *John the Evangelist* in a cauldron of boiling oil, into which the legend says he was put by the command of the Emperor *Domitian*, without suffering any harm.

No. V. An angel playing with a bow upon a musical instrument resembling a violin. This carving is not like the rest in the centre of the groins, but upon the centre of an arch intersecting Nos. IV and VI.

No. VI. The stoning of St. *Stephen*. Here, as well as in No. IV, the figures are in the usual dress of the time of *Edward III.* The three last Nos. are in an apartment belonging to the Duke of *Newcastle*, called the Grotto Room; they are painted in various colours, and remain in their original state; the others are white-washed.

The remaining Sculptures in this Plate form some of the most remarkable centres of the groins of the cloister.

It has already been observed that *Edward III.* granted a spot of ground for building a cloister, but if any such cloister was ever built in his time, no part of it is now remaining; the present, which is, without exaggeration, the most elegant in this or perhaps any other country, was erected by Dr. *John Chamber* or *Chambers*, Physician to King *Henry the VIIIth*, and last Dean of the College, at the expence of 11000 marks. *Stowe* calls it, "of curious workmanship;"‡ an expression by no means strong enough to convey a just idea of its merit. It forms a quadrangle with a gallery above; three of the sides are so intersected with various apartments belonging to the Auditor of the Exchequer, that the effect they would have if laid open, is entirely destroyed; the other, being converted into a hall or passage, appears nearly in its original splendour. The Architect seems to have rivalled himself in the elegance of the designs of the several groins, each of them differing from the others. Mr. *Pennant*, who is the only Topographer of our metropolis that has properly noticed this building, justly observes that the Gothic workmanship of this cloister is so elegant as not to be paralleled even by that in the chapel of *Henry VII.*§ But a small chapel or oratory, projecting from the west side of the quadrangle, is of still more exquisite beauty than the cloister itself; it is impossible that any thing can exceed it. Indeed, when it is considered what an enormous sum was expended upon this edifice, much is to be expected. *Henry the VIIIth's* Chapel cost but £.14,000.||

It only remains to describe the Sculptures. No. VII. The Virgin and Child.

No. VIII. Our Saviour, with a mound in his left-hand. Behind is a Glory, not encircling the head, as usual, but the whole figure.

No. IX. The stoning of St. *Stephen*. The subject is treated in the same manner as in No. VI. but the contrast of dress between the two periods is very observable. Near this Sculpture is a small mural monument. These three are on the west side of the cloister.

No. X. Mr. *Pennant* thinks, and perhaps rightly, that this represents the front of the chapel: it certainly bears much resemblance to the east end of it, with an exception as to the great window, which is very different; and did any representation of the west front occur among these ornaments, it might place the matter beyond doubt; none such however is visible, though it is not impossible that it may be concealed among the rubbish which disfigures the building. This Sculpture is ornamented with an elegant border composed of roses and gourds, and is on the north side of the cloister.

No. XI. The letters *I. D. S.*, the usual antient contraction of the Greek name of *Jesus*. They are executed with great taste; above is a crown, and the whole is encircled with the same border as in No. X.

No. XII. The arms of *Cardinal Wolsey*, who probably contributed to the expence of building the cloisters; or the placing his arms here might have been nothing more than a piece of gross adulation, as he was at this time in the meridian of his glory. Dr. *Chambers* was appointed Dean of St. *Stephen's* College about the year 1526.¶ The royal arms are in the next compartment. These two last Nos. are on the east side of the cloister, which is not so richly ornamented as the others.

In July 1789, a Committee of the *House of Commons*, appointed to inspect the buildings adjoining to *Westminster Hall*, made their report accordingly. It stated that some of these buildings were in a decayed situation, particularly to the north and east of the Hall, and that it was a matter worthy of the consideration of the House, whether it would not be advisable to erect a new set of buildings in their room. To this report was subjoined an opinion respecting the particular state of these structures, signed by Messrs. *Adam*, *Dance*, and eleven other eminent architects, without a single allusion to the exquisite remains of antient skill which have given

* *Gallienus* de Sancto. Martyr. Cruciatib. 4to. 1670, P. 144.

† *Sagittarius* de Martyr. Cruciatib. P. 191.

‡ *Stowe*, Vol. II. P. 633.

§ *London*, P. 89.

|| *Walpole's Papers*, Vol. I. Suppl. 8vo. edit.

¶ *Newcourt's Popontorium*, Vol. I. P. 747.

occasion to this memoir. The plain *English* of what these gentlemen have said is, "Sweep away all this old rubbish, and we will build you more commodious apartments, in which you shall incur *rather less* danger of being burned than you do at present." Nothing however has been done since the making of this report; but whenever national convenience shall require the re-edification of buildings in a serious state of decay, it is to be hoped there will not be found wanting also a portion of national taste, to rescue from destruction the most beautiful specimen of *Gothic* architecture which this country has to boast of.

SCULPTURES from the Hospital of St. Cross, near WINCHESTER. Drawn 1789. Explained by the Rev. Mr. MILNER, F. A. S. in a Letter to the Editor.

S I R,

BY whatever good fortune the Hospital of St. Cross escaped, in the manner it has done, the insatiable avarice of Henry VIII. certain it is that no foundation on this side of the water, in actual being, so strongly reflects the image of past times as that at present under consideration.

When the musing Antiquary for the first time finds himself in the quadrangle of St. Cross, and sees before him, in perfect repair, the massive Saxon Church, on his left-hand the long, open Cloister leading to the northern porch of that sacred edifice, on his right the separate cells of the brethren, of *Gothic* workmanship; and when, turning round, he beholds the common refectory with arched windows and tracery work, the masters apartments, and the huge grated door under the lofty tower, ornamented with pointed niches, statues, and ecclesiastical devices; when, moreover, he contemplates the neatness, order and silence that every where reign, the latter of which is only interrupted by the signals of regular duties, the sound of the clock, and the chiming of the bells; when he views the venerable grey-headed inhabitants in their long, black robes, and with silver crosses on their breasts, moving with measured steps over the enclosed green, and hears them saluting each other with the religious appellation of *brother*; in this situation, I say, the enraptured Antiquary can hardly help thinking he is in a real antient monastery, and, his imagination carrying him three hundred years backwards, he is prepared to see some gorgeous procession pass before his eyes, or to hear the *Latin* liturgy chaunted in all its pomp and solemnity. The antient custom of the dole of bread and beer given at the gate to all comers is still kept up.

Upon the late inspection of the state of the building by a committee of gentlemen appointed for that purpose by the Bishop of Winchester, at the petition of the present master, a part of the fourth side of the Hospital (which had been uninhabited ever since the reduction of the original number of brethren) has been pulled down, and the whole building substantially repaired, and a beautiful window of painted glass placed in the west window of the church. The present master* spends great part of his time there,

Two BUSTOS supporting the Mouldings round the great West Window of the Church, [as large as Life.]

The two Busts in the present Plate are evidently a king and a bishop, and from the place they occupy under the mouldings of the great west window of the church, as well as from other circumstances, I have no doubt of their being intended to represent the king, in whose reign, and the bishop, at whose expence, this part of the edifice was erected. In opposition to this system, it may however be urged, that the church is universally allowed to have been built by the original founder Cardinal de Blois, King Stephen's brother, and that of course, according to the supposition I have made, the Bust on the right ought to have been decorated with a cardinal's hat, as Beaufort's figure is, and not with a mitre, which was an ensign of inferior dignity. To obviate this objection, I must have recourse to a very obvious remark, which I am surprized should have escaped the observation of Louth, Grose and Wavil,† namely, that the great west window and door, together with the upper range of windows and the vaulting of the whole western end, as likewise a considerable part of the tower, are in a different style of architecture from the rest of the church, which is of the ornamented Saxon kind, according to the improvements introduced by the Normans, while the above-mentioned portions of the building are of the *Gothic* order, with pointed arches, rich tracery windows, and bustos, every where supporting the mouldings of the same. Hence, while I so far agree with the common opinion as to allow that the east end of the church and the north and south transepts, together with the lower part of the west end and the massive pillars in the inside of this part, are of the workmanship of Cardinal de Blois, I cannot help ascribing the later improvements I have mentioned to the illustrious Wickham, whose munificence to the churches of his diocese in general, and whose exertions in restoring the rights, property and buildings of St. Cross are well known. See Louth, Gough, &c.‡ In confirmation of this opinion, we see on the three groin stones of the vaulting of this west end of the church the arms of the Hospital between those of Wickham

* Dr. Lockman.

† The Author of the History of Winchester, in a Vols. ‡ Account of Beaufort's Tomb, in the publications of Ant. Soc. and

and of *Beaufort*, before whose time I suspect these improvements were not completed; if there is any weight in this reasoning, we may safely pronounce that the Busts in question are those of Bishop *Wickham* and of his patron, *Edward III.*

STATUE (kneeling) in a Niche, on the North Side of the great Gate-way. [Not quite so large as Life.]

It is well known that there was a two-fold foundation of *St. Cross*, the first for thirteen repentant pensioners and a hundred casual paupers to be fed each day, the latter for forty additional members on the footing of the above-mentioned thirteen: the two founders agree in the following circumstances, they were both brothers of *English* kings, both bishops of *Winchester*, and both cardinals and legates of the See of *Rome*. The former of these was, as I have said, *Henry de Blois*, brother to King *Stephen*, the latter *Henry Beaufort*, brother, by a different mother, to *Henry IV.* a name much injured in the historical dramas of this country. It is the privilege of poets to confer immortality and infamy, without being amenable to that tribunal of veracity which historians must stand in awe of; and *Shakespeare*, in more instances than the present, has built his own poetical fame on the ruins of the moral characters of his dramatic personages. However, it is not extraordinary that the *Roman* purple should not protect its wearer from misrepresentation in the reign of *Elizabeth*, when even the warrior's helmet could not defend one of the bravest of *England's* heroes from the same unmerited fate; and, after all, I am ready to allow that *Beaufort's* memory has been much less injured by our immortal bard than that of the conqueror at *Runcivai*, the valiant Sir *John Falstaff*: it will easily be gathered, from what I here say, that I do not mean to enter on an unconditional vindication of the Cardinal from the crimes of ambition and avarice, usually laid to his charge; I only deny that he was as guilty as he is generally supposed to have been, and I deny, in particular, that there is either authority or probability to countenance the charge of his being concerned in the Cardinal from the crimes of misrepresentation of money he at different times disbursed for the service of the state, and this princely foundation at *St. Cross*, built and endowed some years before his death, as the learned Director of the Society of Antiquaries observes,* shew that he knew much better than is generally supposed how to make a right use of the ample revenues which the first employments in the church and state poured in upon him; on the other hand, his attention to the interests and service of religion, which kept pace with his acknowledged zeal for the public welfare, as well as the style and tenor of his last will, completed but two days before his death, his epitaph,† which was probably of his own choosing, suffice to render totally improbable the despairing † death-bed scene of *Beaufort*, which the Prince of dramatic poets has, with such inimitable horror, described with his pen, and the Prince of modern painters with his pencil, the latter not without a *Dutch* conceit,§ unworthy such a performance and such a master.

Almost the whole of the present hospital, except the church, was built by *Beaufort*, the refectory in particular; and the noble tower over the gate-way, by their style of building and by the royal *Plantagenet* arms, cardinals hat, &c. bespeak the time and workmanship of the Cardinal. It is in a niche of the above-mentioned tower, on the north side, that the present kneeling figure of *Beaufort* in his robes and hat is seen, having probably been spared, on account of his benefactions to the foundation, when the other two corresponding statues were demolished: it is generally supposed that the figure to which the founder was kneeling represented the Blessed Virgin, and the reason of this supposition probably is, that in the north tower of *Winchester* College, *Wickham* is seen kneeling before her statue; but then we are to recollect that *Wickham* dedicated his college to the Blessed Virgin, whereas the hospital in question was dedicated to the holy cross; hence I have no doubt that the center statue, before which the Cardinal knelt, was a crucifix; the other figure, to the left, might have been *St. John* or *St. Mary Magdalen*, which appear to have been secondary patrons of this foundation. The statue of the Blessed Virgin, I imagine, occupied a single niche, now empty, on the south side of the tower, and which one of the brethren of *St. Cross*, who remembers the place more than fourscore years, recollects to have seen filled with a female figure; it is true he tells a strange story of its having been erected by Cardinal *de Blois* in the place from whence, within these few years, it fell, to represent a certain milk-maid, at whose entreaty he is said to have first resolved on founding the present hospital. I have often drawn important information on subjects of antiquity from local traditions, but the present story is ridiculous and impossible: the present tower was not built till three centuries after the age of *de Blois*, but I can readily conceive that such a story might have been fabricated, either at the reformation or in *Cromwell's* time, in order to preserve this statue of the Virgin from the fury of Iconoclasts of the day; and on the other hand that the high crown, in the form of a tower, which is often seen on her statues, might easily have been mistaken by the above-mentioned zealots, and by the brethren of *St. Cross*, in after times, for a kind of milk-pail.

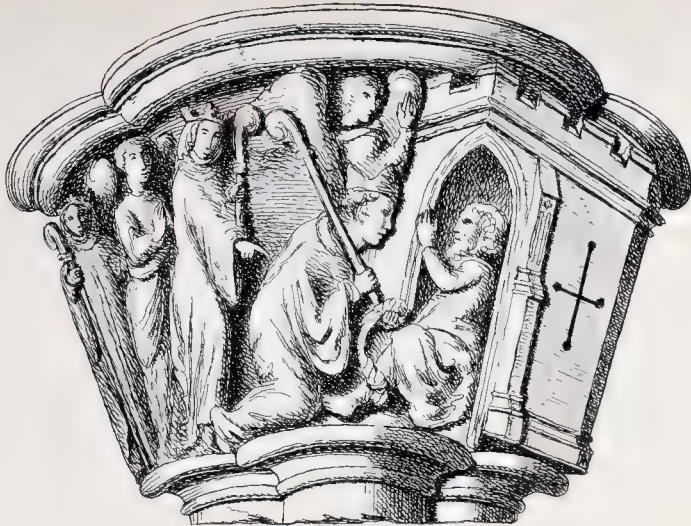
* See the above quoted Explanation of *Beaufort's* Tomb, published in 1789, p. 13.

† *Thus later in life when multitudes of traitors, on Beaufort's tomb, in Winchester Cathedral.*

‡ *Happily ill, in his account of the Cardinal's death, at the same time that he describes him as bitterly bewailing the necessity of death, and the emptiness of wealth and honours, yet does not say a single word to impute that weakness to him; but, on the contrary, represents him begging the prayers of those around him, that he might find mercy. Quod a christi populo ut ego pro animam sua christi precibus commendat. Histor. Eccles. Angl. p. 643.*

§ In the picture of *Beaufort's* death, in the *Shakespeare* Gallery, a monster is introduced at his head to represent the devil.





Bas-reliefs on the capitals of the columns supporting the lantern of Ely Cathedral.



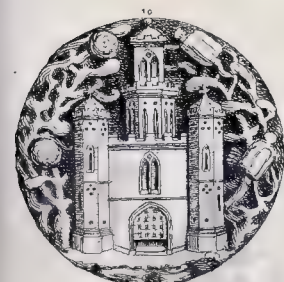
*Busts of ten figures supporting the springing of the mouldings round the arches between the columns of the lantern. (They are of the size of life, except the two figures which are much less.)
 Rest as the artist directs, by J. Carter, Hampton; H. K. to the former. May 1890.*



S^t Stephens chapel & cloisters Westminster



Six Bas-reliefs, in the center of the groins of the undercroft of the chapel [Diameter of N^o 12 4 1/2 x 5 1/2 9"
dia. of N^o 5 1 1/2]



Six Bas-reliefs (being the most remarkable) in the center of the groins of the choir, [dia. of each 2 1/2']
The 4th with all directs by J. Carter Hamilton's N^o 12 York House May 1st 1790



From the Hospital of S^t Cross near Winchester



Two Busts supporting the moulding round the great west window of the Church. [as large as life]

Statue [kneeling] in a nich on the north side of the great Gate way [not quite so large as life.]



The reverse of a Counter, dug up here.
[A Fair Simile.]

Eighteen Figures supporting the pinnacles of the stalls in the choir of the church.
[drawn one third life than the original]
Pub^d as the act directs by J. Carter Hamilton & Hyde Park Corner May 1st 1790



Having dwelt so much longer than I intended on the ornaments, which relate to the two beneficent founders of *St. Crofs*, I must be brief in my account of the eighteen figures over the stall in the choir; they are much mutilated by violence, and have been greatly defaced by being covered with paint, which has obliterated the texts of scripture that were inscribed on the labels, and books in their hands, at once, to intimate their meaning and their personages: but though without such information, it must be idle to conjecture whom each of them represents in particular; yet I make no doubt but that they were intended for some of the chief Prophets, Saints, and Heroines, mentioned in Scripture, and that the inscriptions, above-mentioned, all related to the passion of *Christ*, to whose *Holy Crofs* this Hospital was dedicated: what chiefly leads me to be of this opinion is, that those figures which support any thing besides their labels and books, all have some emblems of the Passion in their hands. Thus, No. I. has the pillar at which our Saviour was scourged; No. IV. holds the hammer; No. V. the sponge at the top of a reed; No. XIV. the Crofs; No. XV. the three nails. I must add that these figures are disposed nine on each side of the choir; and that this carved work, with similar figures, within the memory of the present brethren, was continued across the entrance of the choir, where I make no doubt those other emblems of the Passion occurred, that are at present wanting. I must also mention, that the figures of Angels which support the vaulting of the west end of the choir, likewise hold in their hands similar emblems of the Passion, which seem to have been a favourite device of Bishop Fox, as appears by the ornaments he has made in the Cathedral of this city. That it was the above-mentioned Prelate who executed these carvings at *St. Crofs*, is proved by his arms, which are often repeated upon it, and by the dresses of the figures, which, as far as the characters will admit, were those of Henry VIIIth's reign.

I am, &c,

St. Peter's House, Winton,
May 20, 1790.

JOHN MILNER.

THE PORCH of St. MARGARET'S CHURCH, YORK. Drawn 1790.

Described by RICHARD GOUGH, Esq. F. R. S. F. A. S.

THE parish church of *St. Margaret*, in the city of *York*, stands on the north side of *Walmgate*, somewhat backwards, and was with that of *St. Mary*, which also stood in this street, conjoined into one rectory, belonging to the patronage of *St. Peter*, or *St. Leonard* in *York*, whereunto they were given by *Walter Fagenulf* in the reign of *Henry VII.**

This hospital was one of the ancientest and noblest of the kind in *Britain*, founded as early as the reign of *Athelstan*, who in completion of his vow to recompence the prayers of the people of *Beverly*, *York*, and *Durham*, for the success of his expedition against the *Scots*, A. D. 936. gave to certain devout persons called *Coledai* or *Culdees* the allowance of a tithing of corn, granted to him out of every plough-land in the bishopric of *York* to protect the inhabitants from the inroad of wolves. With this grant and a further one of a piece of waste land they founded for themselves this hospital, which they dedicated to *St. Peter*, and which received additional confirmations and grants from succeeding kings. After the Conquest it was rebuilt by King *Stephen* and dedicated to *St. Laurence*; and the number of persons constantly maintained in this hospital, besides those relieved by it elsewhere, were a master, thirteen brethren, four secular priests, eight sisters, thirty choristers, two school masters, twenty-six beadmen, and six servitors: in all ninety.

The possessions enumerated by Mr. *Drake*, in the *Monasticon* II. 367, 372. and by *Tanner Not. Mon.* 642, and the large tribute of corn which was gathered through the northern counties must make the yearly revenues very considerable. And yet the whole, besides the thraves, which Mr. *Drake* supposes dropt of themselves at the dissolution, was given in at no more than the annual rent of £.362 11s. 4d. †.

The church of *St. Margaret*, though a plain building, damaged by the fall of the steeple 1672, and not repaired till 1684, has one of the most extraordinary porches Mr. *Drake* ever observed. It is such an elaborate piece of Gothic sculpture and architecture that he thought fit to publish a draught of it. How inadequate the representation though taken near sixty years ago, when it may be presumed to have been a little more perfect than one taken last year, may be seen by the comparison of the two draughts. Mr. *Drake* was told it did not originally belong to this church, but was brought from the dissolved hospital of *St. Nicholas extra muros*, and put up here.

The hospital of *St. Nicholas* for lepers is at least as old as the time of the Empress *Maud*, who was a benefactress to it. The church of it was destroyed at the siege of *York*, 1644, and never rebuilt. It had been a noble structure, as appeared by parts of its tower standing in Mr. *Drake's* time, and by the ancient porch removed from it to *St. Margaret's* church. The three bells were rescued from the cannon founders by Lord *Fairfax* in 1653, and hung up in *St. John's* church, *Ouse* bridge, being the largest there. Near the ruins of this ancient pile lies a grave stone, with the figure of a priest holding a chalice cut in the stone. Since Mr. *Drake's* time this memorial of *Richard de Grimstone*, one of the incumbents of this parish church, has been fixed lengthways in a garden wall, where I saw it 1788. Another for *Joan Waryn*, one of the sisters of this hospital, 1482, was dug up in the ruins, 1736.‡

The porch, which tradition, perhaps not without authority, reports to have been transferred from this church, is designed in a style similar to those of the abbey churches at *Malmesbury*,

* *Drake's Eboracum*, p. 307.

† Thus King *Stephen's* grant is explained, all the oats gathered between *Trent* and *Seotland* for finding the king's hounds, which was twenty sheaves of corn of each plough land by the year.

‡ *Tanner Not. Mon.* p. 642.

§ *Drake*, p. 205, 206.

Glostonbury, Dunstable, and some others in the south western parts of the kingdom; a style perhaps not so frequently adopted or met with on the other side of *Trent*.

It consists of four semi-circular mouldings, the three innermost springing from the short round columns with heavy capitals, the outermost from a pilaster wrought in double zigzag; the outer moulding is charged with the twelve signs of the Zodiac, and representations of the twelve months alternately. The latter may be made out by comparing them with those till lately remaining in perfect preservation, painted on the ceiling of the choir of *Salisbury* cathedral, whose last fate every lover of antiquity, and particularly that branch of it which regards the process of *Sculpture* and *Painting*, must ever regret. With those carved on the old font at *Burton Down* in *Norfolk*, so well illustrated by Mr. *Pegge*, in a memoir communicated to the Society of Antiquaries last winter; with those in the calendars of the ancient Missals of our own and neighbouring countries. We distinguish *February* under the character of a man warming himself at a good fire; *March* by the traces of a digger; *May* surrounded by flowers; some of the succeeding months by implements of husbandry and of hay or corn harvest, as *June* and *July* have weeding and pruning hooks; *August* not distinct; seedtime in *September*; *October* perhaps vintage; the attribute of *November* is killing hogs; the character of *December* is the festive banquet as in other instances. Some of these months are more distinctly expressed in Mr. *Drake's* print, owing, it may be, to their better preservation at that time. *May* appears as in the *Horæ Sarum* by *Pigouche*, 1498, a man on horseback, *March* and *July*, a man pruning, *November*, a man running with a pole or perhaps spear on his right shoulder, or perhaps a hook to reach acorns for hogs.

The signs of the Zodiac are appropriated to the respective months, beginning the year with *Aquarius* and ending with *Capricorn*, which in the above cited Missal is a goat, but in this porch a sea goat with a fish's tail,* *Sagittarius*, a centaur shooting backwards, as in the Missal, *Scorpio* is here represented as a lizard, but in the Missal as a testaceous animal with four legs on a side, and a long tail terminating in a sting.

In an old pocket calendar in my possession *January* is sitting before a good fire, *February* digging, *March* pruning, *April* ploughing, *May* gathering flowers, *June* shearing sheep, *July* mowing, *August* reaping, *September* threshing, *October* sowing, *November* killing a pig, *December* enjoying himself at table.

In *Kerver's Salisbury Primer* 1532 *Regnault's*, "*Horæ Sarum* 1539," the months are in ovals, with the signs of the Zodiac in the upper point, the months are expressed by the different periods of man's life, with suitable English lines below, which are in the same printer's *Horæ* 1534 without the figures, and in *French* with the figures, signs, and short Latin verses, in *Kerver's Paris Heures* 1554. In the little *English Hours* of *R. Valentine*, at *Rouen*, rude wood-cuts are prefixed to each month. My copy wants *January*. *February* has men cutting and carrying faggots, *March* others pruning vines, *April* women milking and churning, *May* a man and woman regaling themselves with Cupid at a banquet under a fruit tree, whereon is a bird, *June* and *July* are wanting, *August* is reaping, *November* killing hogs, *December* seems beating hemp and dressing skins.

The characters of the twelve months are thus expressed in *Regnault's* "*Horæ Sarum* 1524."

<i>January</i>	<i>Poto.</i>	<i>July</i>	<i>Spicas declina.</i>
<i>February</i>	<i>Ligna cremo.</i>	<i>August</i>	<i>Melles mato.</i>
<i>March</i>	<i>De vite superflua demo.</i>	<i>September</i>	<i>Vina propino.</i>
<i>April</i>	<i>De germen gratum.</i>	<i>October</i>	<i>Semen boni jacto.</i>
<i>May</i>	<i>Michi flos servit.</i>	<i>November</i>	<i>Michi pascio fues.</i>
<i>June</i>	<i>Michi pratum.</i>	<i>December</i>	<i>Michi mactio.</i>

Comprehended in these lines at the end of the calendar,

Pecula Janus amat et Februus algeo climat.

Martius fodit [de vite superflua demit†] Aprilis florida prodit [nutrit.]

Frons [Ros] et flos nemorum Maio sunt fomes amorum.

Dut Junius fena[arua] Julio refecatur avena.

Augustus spicas, September [conserit] coll'git uvas.

Seminat October, spoliat virgulta November. Querit amare cibum porcum mactando December.

which are over each month in the *Sarum Missal* 1519, as the shorter lines are in *Kerver's Paris Heures* 1554.

The ornaments on this Porch will be given to a very large scale in the next Number.

Four PAINTINGS in the first Window, on the South Side of the Choir of the Abbey Church, at TEWKESBURY. Drawn 1788. Described by JOHN CHARLES BROOKE, Esq. Somerset Herald, F. A. S.

[Continued from Page 24.]

These four effigies are the continuation of the Earls of Gloucester, patrons of the Abbey, as follows.

No. VIII. *Richard de Clare*, Earl of *Clare*, *Gloucester*, and *Hertford*, son of *Gilbert*, represented No. II. in the former plate. He married first *Margaret*, daughter of *Hubert de Burg*, Earl of *Kent*, by whom he had no issue, secondly *Matilda*, daughter of *John Lacy*, Earl of *Lincoln*, by whom he had *Gilbert*, his heir, and other children. He died in the year 1262, and was buried in this Abbey of *Tewkesbury*.

No. VII. *Gilbert de Clare*, Earl of *Clare*, *Gloucester*, and *Hertford*, son and heir of *Richard*, married first *Alice*, daughter of *Hugh le Brun*, Earl of *Angouleme*, relict of *John Earl Warren* and *Surrey*, by whom he had an only daughter, *Isabel*, secondly *Joan de Acres* or *Acon*, daughter of *King Edward I.* by whom he had *Gilbert*, his heir, and other children. He died in 1295, and was buried in the Abbey of *Tewkesbury* by his father.

No. VI. This effigy having no arms on the tabard, but only diaper work, Gules, and Or, can only be appropriated by conjecture, and is very likely to have been designed for *Ralph de Monthermer*, who married *Joan de Acon*, relict of *Gilbert* last mentioned, daughter of *Edward I.* and

* *Drake* makes it a dragon.

† The passages inserted between crotchets are various readings from another copy.

and who, on that account, was Earl of Gloucester, &c. during the minority of Gilbert his son in law. This person is said by our historians to have been servant to Earl Gilbert, his lady's first husband, which low origin may probably have occasioned his being represented in this place differently from the others.

No: V. Gilbert de Clare, Earl of Clare, Gloucester, and Hertford, the last earl of his family, son and heir of Gilbert before-mentioned. He married Matilda, daughter of John de Burgh, son and heir of Richard, Earl of Ulster in Ireland, but left no issue surviving, whereby his three sisters became his coheirs, of whom Eleanor marrying Hugh lord Spencer, her great grandchild succeeded to much of the family property, and was created Earl of Gloucester, 21 Richard II. See his effigy, No. 3. in the former plate. This Earl Gilbert was slain at Sterling in Scotland, 1313, and was buried at Tewkesbury by his father.

The effigies of the three Earls of Clare differ little in appearance, and have exactly the same arms on their tabards, viz. the coat of Clare, Or three cheveronels G.

VIEWS, &c. of an ancient Chapel near the ANGEL INN, GRANTHAM. Drawn 1790. Described by the Rev. Mr. MILNER, F. A. S. in a Letter to the Editor.

SIR,

The labour and ingenuity of the Antiquarian Draughtsman is never so usefully employed as in copying those subjects of his art which are on the point either of yielding to the slow destruction of the *Tempus edax rerum*, or of falling an instant sacrifice to the pitiless rage of the *Auri sacra fames*.

I understand you were but just in time to prevent the memory of the curious chapel at *Grantham* from being buried in its ruins: degraded as it has for some time been from its sacred destination to the meanest culinary purposes, it by this time probably exists no where but in your recording plates.

This sacred edifice, once an oratory but lately a kitchen, was entirely built of stone with mullioned windows, which, however, appear to have been destroyed in order to admit more light. It measured no more than eight feet square in the inside, though there are evident signs of its having been contracted in its length, which probably was done some time in the last century when a large modern room was added to it, as appears by the inside view on the plate. Its height to the top of the pedimental roof was nine feet. Its site was at the back of a house in the *High Street*, nearly opposite to the *Angel Inn*, which itself is an ancient building, and was probably once the gate of some religious house. There is no memorial left to ascertain by whom or at what time it was founded, nor is the remaining part of the exterior architecture sufficiently characteristic to ascertain the latter of these particulars. What we may conjecture however with more probability is, that this chapel was dedicated to the Blessed Trinity or to our Saviour *Christ*, as will appear by the series of Sculptures in the inside.

But to proceed regularly we must explain the Sculptures on the outside.

A BUSTO, and a do. on the Outside:

The first Busto is a female, with loose drapery on the head, fixed in the wall over the door of the chapel; this being attended with no emblem of sanctity probably was intended to represent its foundress. The other Busto of an angel is over an adjoining window, and the ornament that accompanies it formed a frieze that enriched all the windows.

BASSO-RELIEVO in the Head of the Door entering the Chapel.

In the center we see a dove with expanded wings and a radiant nimbus, the known emblem of the Holy Ghost: before this are prostrate, in the attitude of adoration, a King on one side and a Bishop on the other: these no doubt were intended for the King of *England*, in whose reign and the Bishop of this diocese, under whose pontificate, this oratory was founded. There were other figures on the jambs of the door, but they were too much defaced to be here represented.

SCULPTURES on the South Side, inside the Chapel.

The history of our Saviour *Christ*, or of the dispensations of the Almighty to man begins with the representation of the Eternal Father, in the uppermost compartment on the left hand, in the character of a venerable old man as he appeared to the prophet *Daniel*, c. vii. v. 9. with a crown or tiara on his head, the world under his feet, and the emblematical globe and crosses in his left hand, while his right is raised up in the act of benediction; in the mean time two angels with thuribles in their hands are offering up incense to him, in allusion to v. 8. c. v. of the *Apocalypse*.

In the compartment below, the Creator, attended by an angel, is represented giving existence to man, with which event we know the coming of the Messiah was immediately connected: and in the compartment, still lower, an illustrious type of the latter's sacrifice is exhibited, viz. *Abraham* on the point of immolating his son *Isaac*, who had carried the wood for the holocaust on his own shoulders to the top of the mountain of sacrifice; but an angel is seen arresting the patriarch's uplifted sword, and a ram, that is miraculously provided, is substituted instead of the destined father of the favoured race.

In the large compartment the genealogy of our Saviour is carried up from the root of the mystical Vine, *Jesse*, who is the lowest figure in the group, through *David*, who is distinguished by the harp, and through a succession of other princes and patriarchs, all of whom bear labels in their hands, the characters on which once distinctly pointed out each of them, up to the Blessed Virgin, who holds the infant Messiah in her right hand and a scepter in her left.

The

The series of events now conducts us to the large jamb on the right side of the windows, where *Christ* is seen, in a bordure wavy, consummating his sacrifice on the Cross: but what is remarkable in this Sculpture of the Crucifixion is, that the figures in it, which are those of *Christ*, the Blessed Virgin, St. *John*, and two other pious attendants, are so disposed as to represent at the same time the usual monogram of *I. H. S.* according to the ancient black letter characters. On the jamb between the two windows our Saviour, with the same monogram over him, is seen rising from the dead, and underneath he is ascending to Heaven from the mountain's top: in both representations only two attendants are exhibited, the field not admitting of more.

On the uppermost part of the large jamb above-mentioned is seen an angel, or rather winged man and a winged bull or calf, the known symbols of the Gospels of St. *Matthew* and St. *Luke*; the former of which begins with *Christ's* human generation, while the latter sets out with an account of the priest *Zacharias*. The other two figures, which are necessary to complete the prophetic vision of *Ezekiel*, namely, those of the Lion and the Eagle will be seen when the corresponding north side of the chapel comes to be exhibited. Both the angel and the calf have labels with certain letters on them, but I have not hitherto been able to decypher them.

On the left side of the large compartment is a narrow one, in which is a Statue holding a shield, on which I suspect that a wounded heart and pierced hands and feet, the emblems of our Saviour's wounds, were originally exhibited. The Statue below, seems, by the appearance of a gridiron which it bears, to be intended for the illustrious martyr St. *Lawrence*. A large Bust of an angel, with several small ones in the attitude of praying, forming a frieze under the pedimented ceiling, four mutilated figures on the sides of the windows, and the ornamented squares on the large jamb complete the fourth side of this rich sculptured Oratory; the east and fourth side of which, I understand will be introduced in your next Number.

I am yours, &c.

St. Peter's House, Winton.
Feb. 9, 1791.

JOHN MILNER.

STATUES and BASSO-RELIEVOS on the South Side of the Chantry over the Monumental Chapel of HENRY V. in WESTMINSTER Abbey. Drawn 1786.

Over the chapel in *Westminster Abbey*, which contains the tomb of King *Henry* the fifth, is a Chantry of rich *Gothic* workmanship, adorned with a great number of figures in niches, and Bass-Relievos for the most part relative to that King's coronation.

King *Henry* the sixth founded this Chantry for the soul of his father, and endowed it with lands; and within it were placed his shield, sword, and other warlike furniture, with some of his funeral apparatus, a great part of which was there remaining in the year 1786, when the drawing of the annexed plate was made. The helmet is still to be seen over the Chantry.

The tomb of this monarch was enclosed by order of *Henry VII.* with grates and gates of iron, finely wrought. It is situated at the foot of the tomb of *Edward the Confessor*, in a part of the Abbey formerly set apart for keeping relics. The tomb is of grey marble, whereon was placed a statue of the King made of oak; the head as well as the scepter and other regalia were of silver: these were all stolen before the tomb was secured, as before-mentioned, and nothing more than the wooden part now remains.

Of the magnificence of this great monarch's funeral we have very particular accounts in our early historians.

He died in *France* in 1422, and his body being sealed and closed in lead, was attended by the chief of the nobility of *England* and *France* to the church of *Notre Dame* at *Paris*, where he had his exequies performed; from thence it was brought to *Rouen*: at both of these places the greatest honours were paid to his remains, and great sums of money offered by the inhabitants for the honour of having him interred among them.

The King's body was afterwards brought to *England* and his exequies performed at *Canterbury* and St. *Paul's* cathedral, previous to his interment in *Westminster Abbey*. It was conveyed thither in an open chariot; and on the coffin, which contained it, was placed an image of the King made of boiled hides of leather, and painted to the life, clothed in a purple robe bordered with ermine, holding the scepter in one hand and a golden ball and cross in the other, with a crown on his head and the royal sandals on his feet.

A thousand torches were borne round the body; and when it was brought to the high altar at *Westminster* banners were borne round it with the arms of Saint *George* and of *England* and *France*, and figures of the Holy Trinity and St. *Mary*.

The figures represented in the annexed plate are in niches under canopies on the fourth side of the before-mentioned Chantry; as is also the Bass-Relievo Fig. 11 in the same plate, which represents the Coronation of the King. He is sitting on a throne with the ball in his right hand (without the cross) and the remains of a scepter in his left: on each side of him stands a Bishop placing the crown on his head. It is remarkable that there is a large swelling or wen on the neck; from whence it may be fair to conclude that this was a portrait of him, as the artist would hardly have invented such a defect.

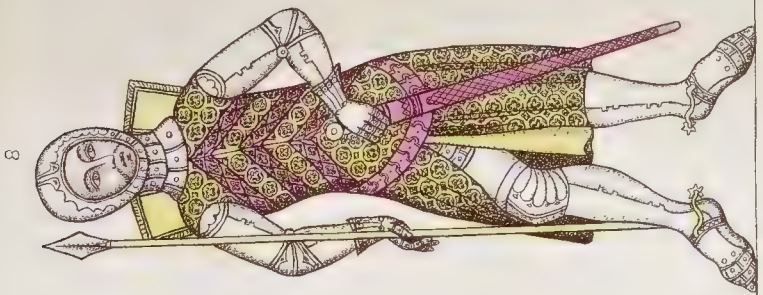
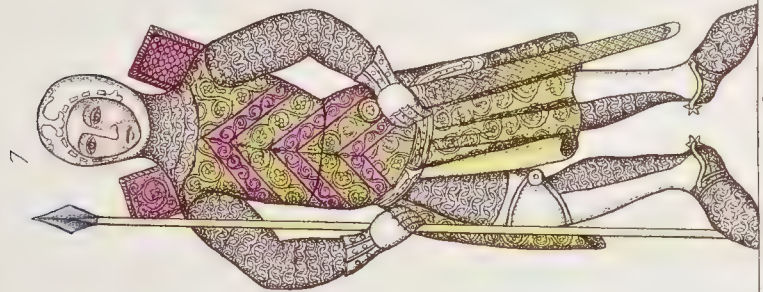
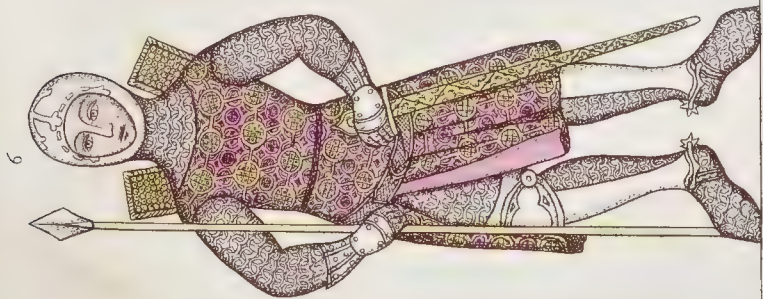
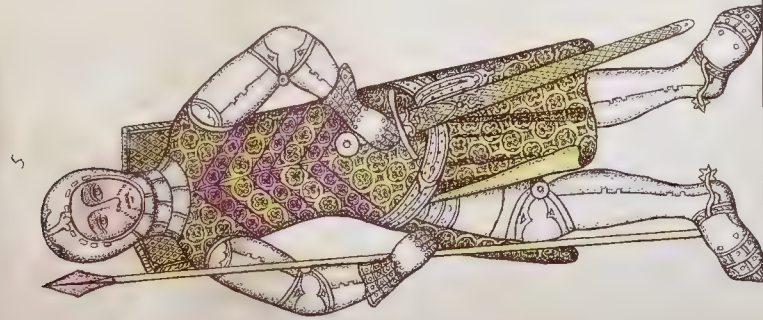
The figures in the niches seem to have been intended to represent some of his courtiers or attendants: of their dress it may be remarked that Fig. 2 is clothed in a tunic fastened with a belt, and over it a long loose gown reaching to his heels; the others have long robes reaching to the ground fastened with a belt, and a cloak over them fastened on the breast: they have all caps, with a bag hanging down on one side of them, with a long feather in each: Fig. 4 holds his in his hand; whereby his hair is shewn, and appears to be cut quite round: Fig 2 and 9 hold books in their hands. The figure of the 6th nich is lost.

[The second Plate of the Continuation of these Figures will be given in the next Number.]



The Parish of St Margaret's Church York
 Put as the ass directs by T Foster Kington & Hyde Parls (anno Jani 1791).





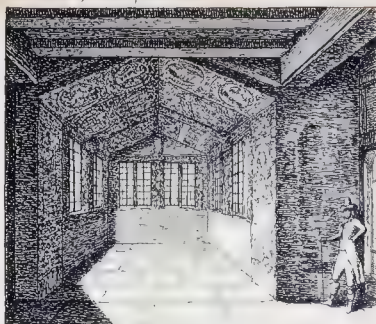
Four paintings, visible first window on the south side of the choir of the Abbey Church at Tewkesbury.
 Gifted as the wall decorations by J. Collier, Rembrandt, 17th c. See also the figures in the 17th c. 1791.



Views of an ancient Chapel, near the Angel Inn, Grantham



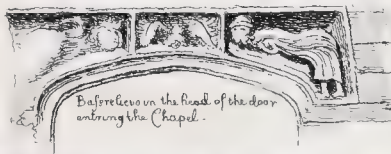
North east view of the Chapel



View of the inside of the Chapel looking east
Taken as the art directed by Carter Hammonds Esq. & Son Jan. 1879



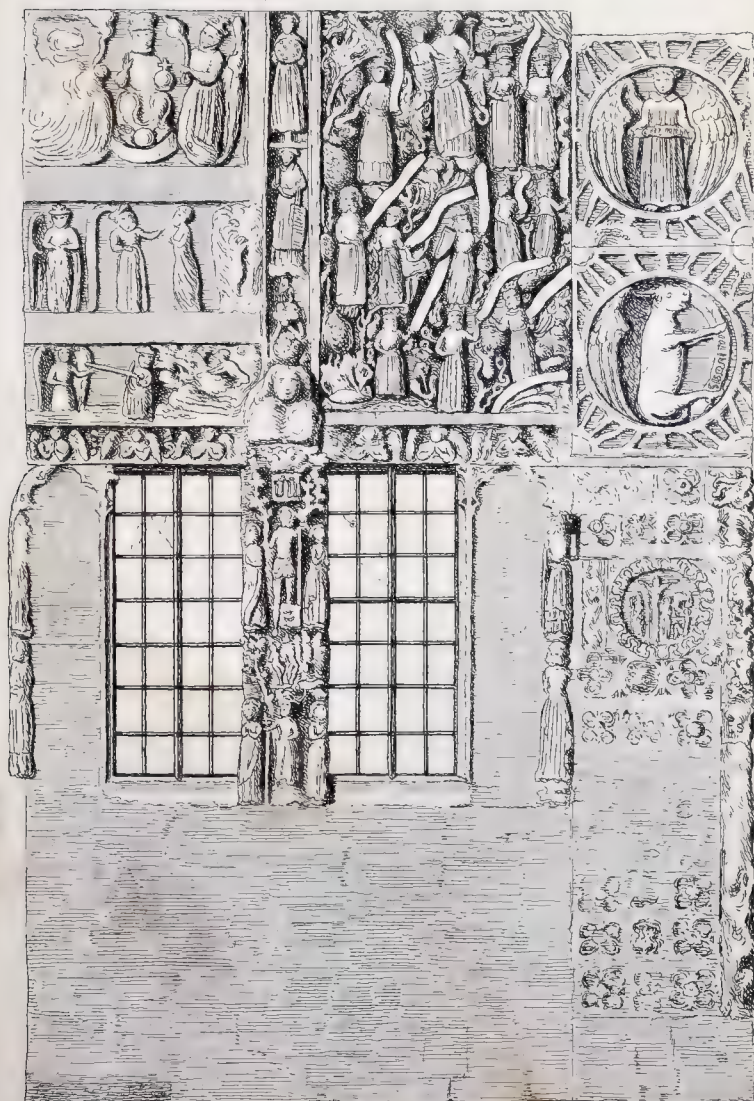
A Bust.



Enfreliefs on the head of the door
entering the Chapel.



of a d. on the outside.



Sculptures on the south side, inside the Chapel.





9



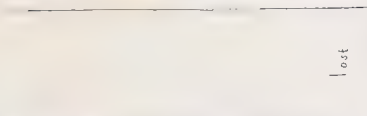
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7



6



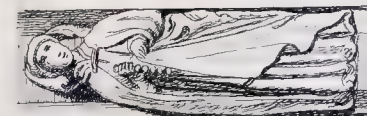
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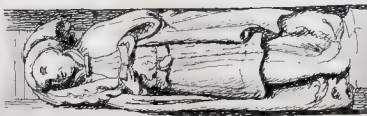
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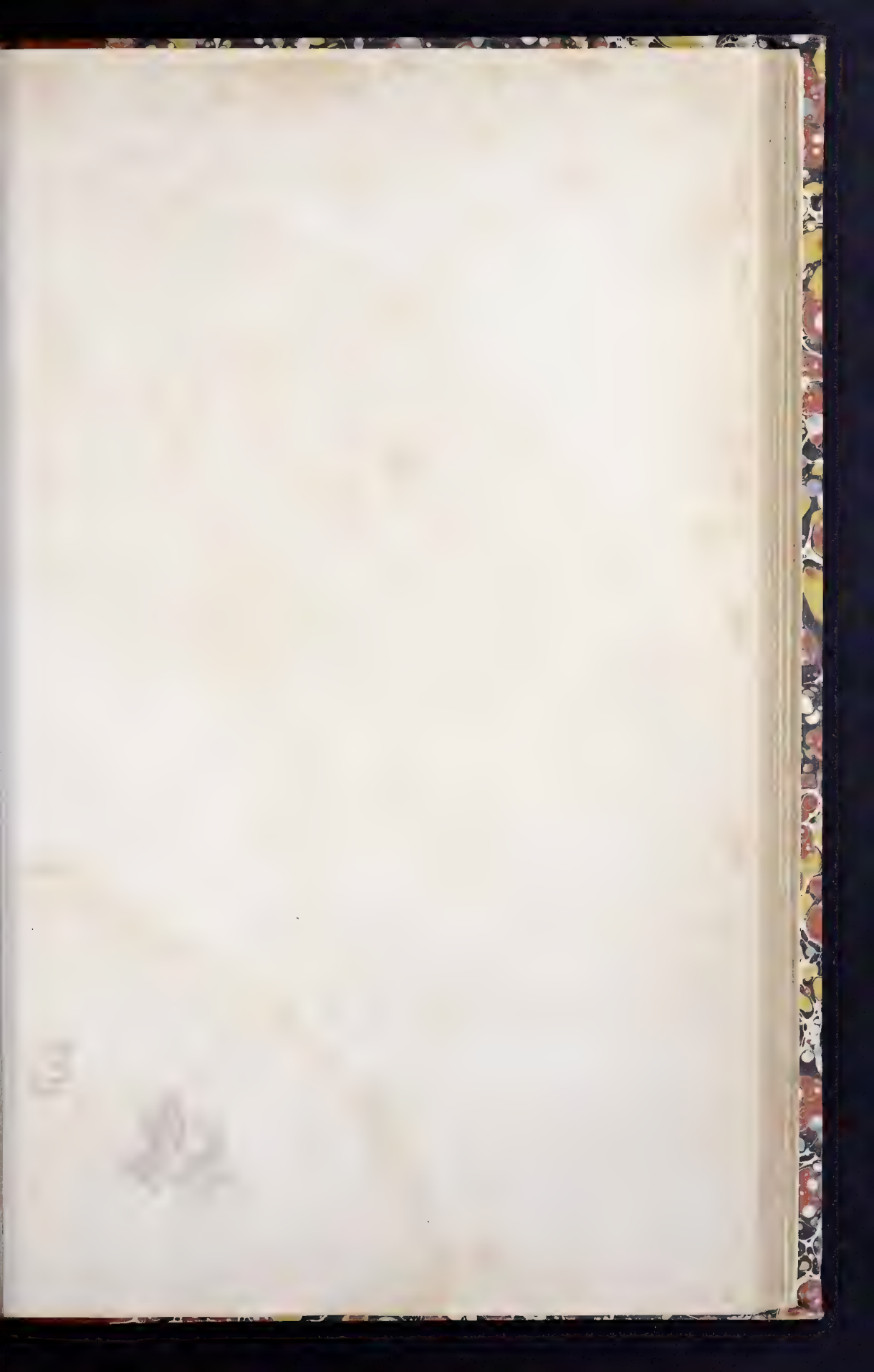
1



lost

Statues of a Bishop and a Monk, with the south side of the Chapter, over the monumental chapel of Henry V. in Westminster Abbey.
 All the statues were by the same hand as the figures of the kings of the same reign.







Capital 1

2

3

4

5



Capital of Capital 1

of 2

of 3

of 4



of 5

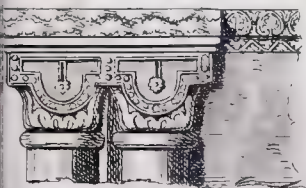
the trolles of the

Scale
Geometrical elevation of the Arch and Capital

This is the set drawn by the artist.



12 feet
 of the Arch of St. Margaret's church York.
 after some MSS. September May 1771



of c. 6.
 at the base of the arch.



of 7.

of 8.

of 9.

of 10.



Geometrical Elevation of the Arch and Capitals of the PORCH of St. MARGARET'S CHURCH, YORK.

I. THE outer row, or division of the Arch, [beginning at the left hand] has already been described in the preceding number.

II. Ornaments, much defaced.

III. Heads and grotesque masks—1. a king and queen conjoined; 4. another king; 6. another. The rest are chiefly masks who are devouring men, birds, and beasts.

IV. Circles of beasts, centaurs, griffins, &c. 3. a figure half man half beast, in each hand a short club and one at the side of his neck; 7. another with a club and shield; 8. a sphinx fiddling; 9. a fox piping; 11. a centaur with a dart and hare; 15. two men with beasts' heads; they seem defying each other; 17. a cockatrice; 18. a fox playing on a harp.

V. Variety of curious monstrous compartments of men and beasts—6. a man in a dress nearly Roman fighting a lion; 9. a pelican wounding itself; 10. an eagle or griffin tearing a dog; 11. another man killing a lion; 14. a man taming a wolf.

VI. is made up of ornament.

Capitals, 1, 2, 3, 4, are filled with griffins, &c. 5, 6, ornaments; 7, the fable of the fox and stork; 8, 9, defaced; 10, a mermaid with a mirror in her hand; 12, a beast.

Profile, or side view of Capital 1, two men fighting; one has run a spear through the other, who has him by the hair and brandishes a sword over him: in the other compartments there seems a dragon standing on the upper part of a human body;—of capital 2, ornament;—of capital 3, and 4, winged beasts;—of 5 and 6, ornaments;—of 7, the other story of the fox and stork;—of 8, a gullin;—of 9, the lower part of a man lying on his back; and behind his legs a cross, or candlestick, standing up reaches to the clouds;—of 10, the last compartment perhaps a fox over a swan or goose with a shield; the other contains a man fighting a beast.

From the various subjects here introduced, particularly the sphinx, the centaur, the stories of the fox and stork, the mermaid, &c. the dresses of the figures, the ornaments, and the architecture throughout, it may be presumed that this Porch is a work but little posterior to the time of the Romans.

SCULPTURES *on the Inside of an ancient Chapel near the ANGEL INN, GRANTHAM.*
Described by the Rev. Mr. MILNER, in a second Letter to the Editor.

[Continued from Page 34.]

THE Sculptures on the plate before me confirm the idea I threw out in my last letter, that this curious little edifice was particularly dedicated either to the Holy Trinity or to our Saviour *Christ*. It is for the local historian to enquire whether there was any sacred building in *Grantham* under the name of *Trinity Chapel* or *Christ's Chapel*.

The upper part of the East end of the Chapel.

In the center of the pedimental roof, immediately over the site of the ancient altar, the Eternal Father is represented with the mystical Dove issuing from his breast and displaying before our Saviour *Christ*: his feet rest upon a cherubim, who holds between his wings a shield charged with a cross. The frieze exhibits angels in the attitude of prayer or playing on musical instruments, together with two figures in a recumbent posture and in opposite directions to each other. On the jamb between the windows is the crucifixion, twice repeated, and over each the monogram of *Christ*, as described before. This ornament is particularly applicable to the altar that was just beneath.

The North side.

Here are seen the remaining emblems of the Evangelists, the lion to denote St. *Mark* and the eagle St. *John*; which emblems correspond with the two others described in the former plate. Next to these occur two angels, each with double pair of wings, displaying on shields the well known emblems of the Passion of *Christ*: on the upper shield we see the crown of thorns, the lance, the reed with the sponge on the top of it, the hammer, pincers, and nails; on the lower shield we behold the Cross itself, together with the wounds of *Christ* exhibited in his pierced hands and feet. The narrow compartment contain the figure of an angel, or perhaps of St. *John* the Baptist with the Dove, and another angel or saint in the attitude of prayer.

What else remains to be noticed are the two circular compartments; the higher represents the Messiah with the sealed book and emblematical Lamb, together with the Empress St. *Helen*, celebrated for having discovered the Cross of *Christ*, which she holds in her hand, and St. *Catherine* of *Alexandria* with her sword and wheel trampling under her feet the Emperor *Masimian*. I cannot explain the lower compartment in a manner more satisfactory to myself than by saying it represents a royal personage seated giving his blessing or benediction to another royal personage who is kneeling; between them appears the body of a tree and a bird: a religious with a book and

and stands on one side, and the inspiring Holy Spirit is seen above in glory. In the frieze is the continuation of angels in the attitude of prayer. The jamb between the windows correspond with the others already described, and the large jamb on the side is in the same style as the one on the former plate.

St. Peter's H. by H. J. J. J.
May 14, 1891.

I am, &c,

JOHN MILNER.

STATUES and a BASSO-RELIEVO on the South Side of the Chantry over the Monumental Chapel of HENRY V. in WESTMINSTER Abbey.

[Continued from Page 34.]

Fig. 13 holds a small satchel in his right hand, not unlikely containing a book.

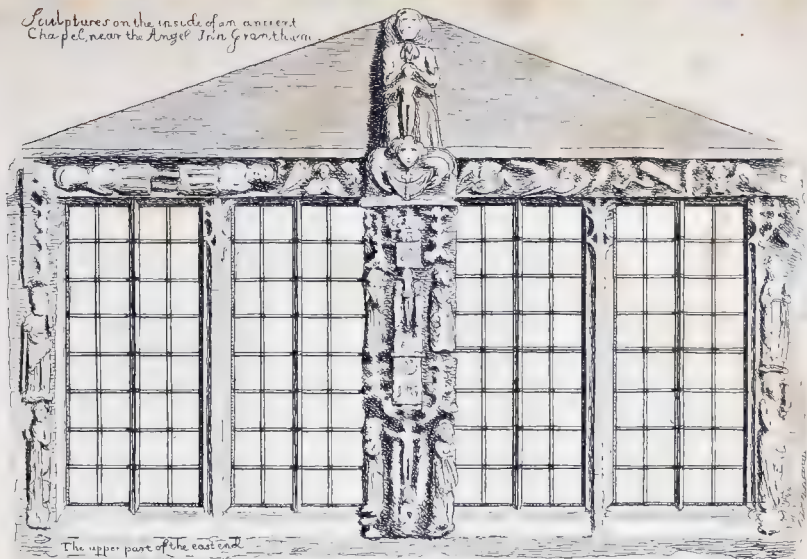
Fig. 17 represents the king in complete armour on horseback crossing a river; on his shield and surcoat and on the clothings and trappings of his horse are the arms of France and England: the right arm which probably held a sword is much mutilated; as is also the upper part of the helmet, round which appears a crown. In the back ground is seen a large embattled palace situated on a hill; near it a clump of trees within a wall, &c.

Fig. 28, a female statue in a sitting posture with a book, represents St. Ann, who might have been the king's patron saint.

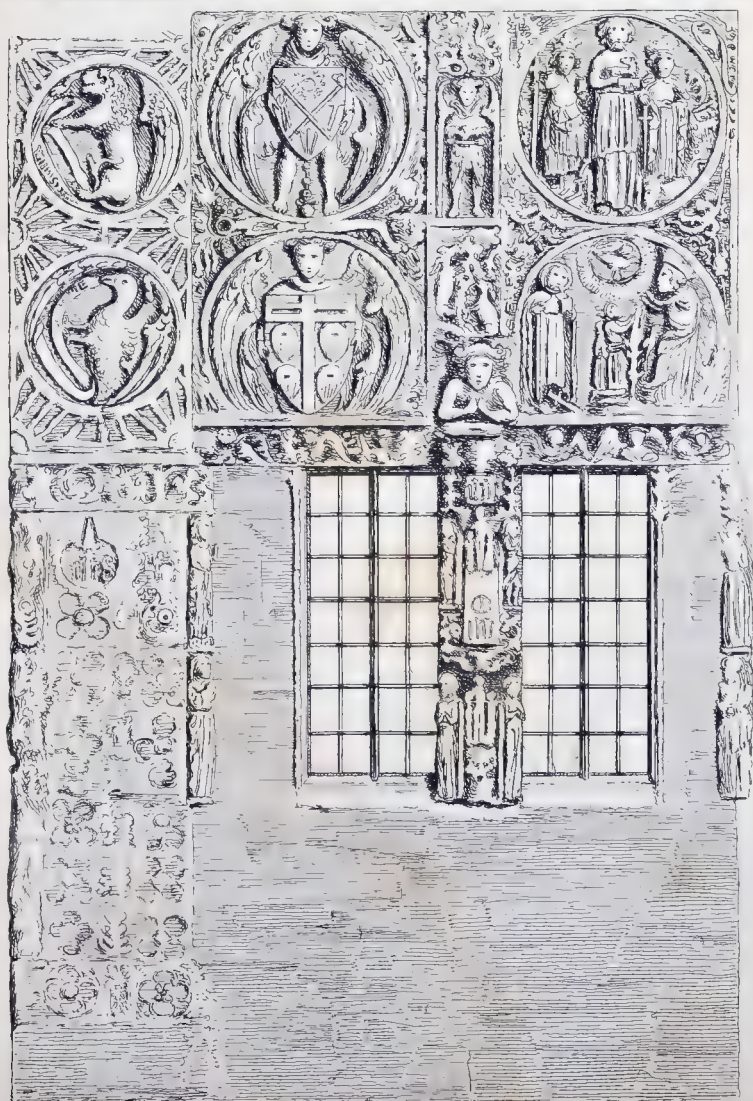
Fig. 31. This statue, whose dress is rather different from the rest, holds a scroll in his hands.

[The third Plate of these Statues in the next Number.]

*Sculptures on the inside of an ancient
Chapel, near the Angel Iron Grantham.*



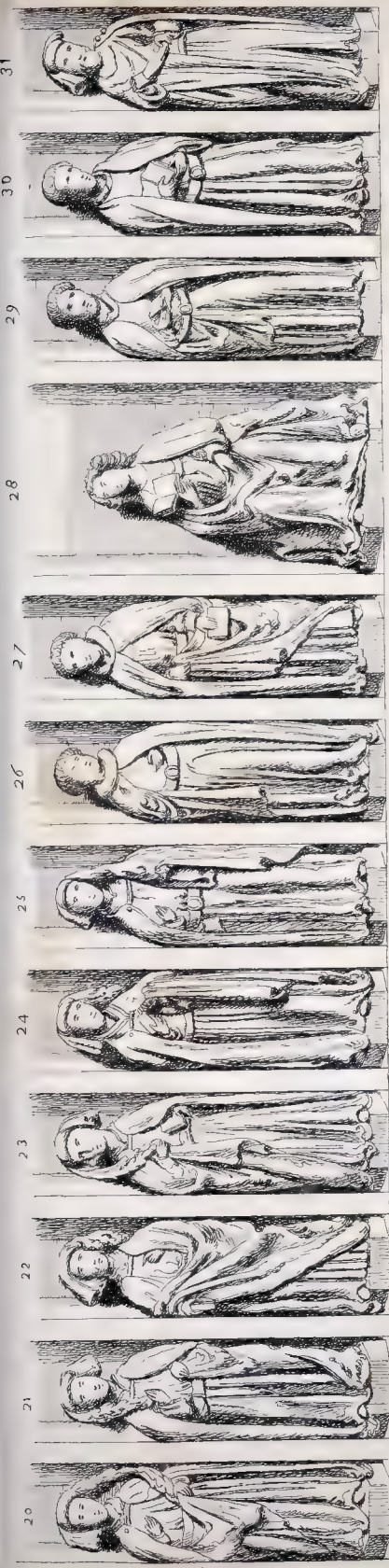
The upper part of the east end



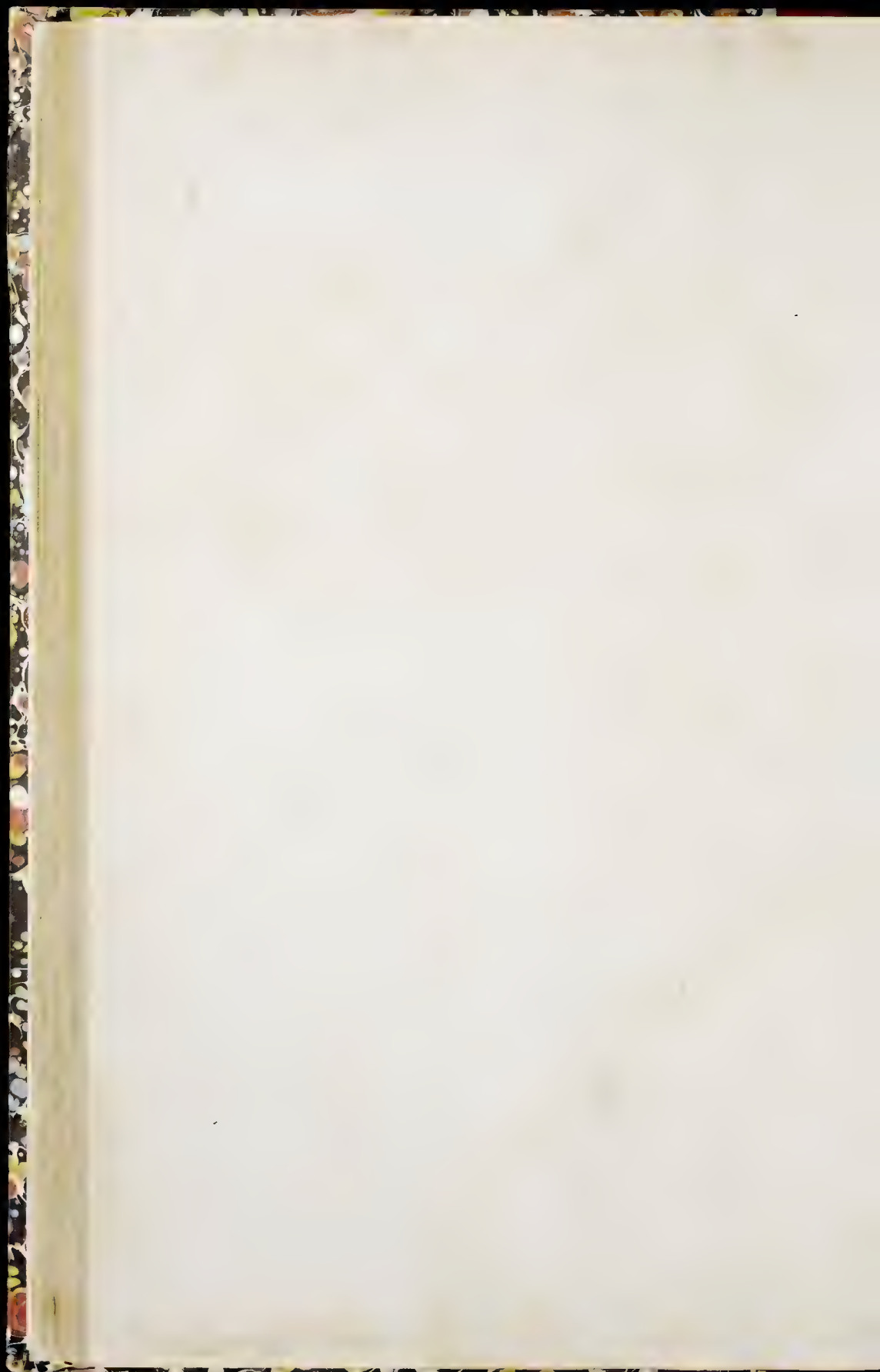
The north side

Pub. as the art directs by T. Cantor, Remellon & Co. Yorks. Printers, May 1841





Statues, 1, a Basorelief, on the south side of the Choir, over the monumental chapel of Henry VII Westminster Abbey
 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



An OAK CHEST in the Treasury of YORK CATHEDRAL. Described by the Rev Mr. MILNER, F. A. S. in a Letter to the Editor. Drawn 1790.*

SIR,

THERE is no Englishman who does not presently recognize in the figure you here present us with, of an armed knight combating with a winged dragon, the Patron Saint of his Country and Sovereign.

Notwithstanding St. George is perhaps the saint whose fame is, of all others, the most brilliant and extensive, both with respect to place and time; the eastern church vying with the *Latin*, ancient with modern times, in celebrating his memory; yet is there no saint in the calendar whose history is more obscure than that of St. George, or whose acts have been the subject of more forgery. This circumstance has been the cause why many writers, either from singularity, scepticism, or irreligion, have called in question the very existence of this renowned martyr, and have ranked him with fabulous and nonexistent characters. I purpose taking another opportunity to expose this monstrous error of modern times; which is much less excusable than that of former ages in having credulously devoured all the legendary extravagancies concerning St. George, which a pretended *Papiratus* or a *Jacobus de Voragine* has recorded: the former originating in the weakness, the latter in the perversion of reason.

The adulteration of the acts of St. George may be incontestibly traced up to the age immediately subsequent to that of his martyrdom, for the decrees of the Roman council held in 494, in which Pope *Gelasius*, at the head of seventy-two bishops, condemned certain acts of St. George as spurious, are still in being. But though these acts, which *Baronius* says he discovered in the Vatican, appear never to have entirely lost their credit with the vulgar, and other acts teeming with monstrous errors and absurdities were soon added to the former, yet in none of these does the popular legend of our saint's combat with the dragon occur. This cannot be traced higher than the time of the first Crusades; and the famous Golden Legend is the earliest history in which it is to be found at present. In this instance, as is the case with the legends of certain other saints, history is built upon representation, instead of representation upon history. The figure of St. George and the Dragon had long been known as emblems, before the credulity of the ignorant worked it up into a legend. The scene of this ideal combat is differently laid; some placing it at *Berytus*, in Syria, in the neighbourhood of which it is probable our saint lived, and much more probable that he was buried; while others transfer it to a pretended city called *Silene*, in the monster-breeding region of *Lybia*.

The common story is that a dragon or winged serpent of a prodigious size and fierceness, the breath of which alone caused death, took up its residence in a lake near the city where this scene is laid, and spread desolation through the country, destroying both men and beasts; nor was any other method discovered of restraining its devastation, (which it was enabled by its various nature to carry on in the air and on the land, as well as in the water) than by exposing to it each day a tender maiden to be devoured. At length it comes to the turn of the king's only daughter to be sacrificed for the general welfare: to which measure he and his royal consort are obliged to submit at the earnest request of this magnanimous heroine herself, and in consequence of a sedition amongst their subjects. She is accordingly led out of the city at the usual hour to the fatal lake stained with the blood of her companions, and left exposed to the hideous monster's unrelenting fury. At this critical moment, before yet the monster had emerged from his watry den, the invincible Red-cross Knight happens to arrive at the spot where this innocent and beautiful princess is patiently expecting her devourer and having learned from her the cause of her being thus left alone and exposed, as it is natural to imagine, he undertakes her protection, and vows to conquer, or to die in her cause. I need not dwell on the circumstances or issue of the combat between the hero and his redoubtable antagonist, which in most respects resembles the similar story of *Perseus*, as sung by the descriptive muse of *Ovid*. I must remark however that, in one particular, the plate before us differs from all the written accounts I have yet met with, as well as from all the pictures and other representations I have yet seen, which concur in making St. George kill the dragon outright upon the spot; whereas here, by a pleasing refinement, the monster appears to have been only foiled and tamed in the contest; and in this condition to have been led in triumph by the Princess into her native city. Perhaps this circumstance has been borrowed from the Legend of St. *Romanus*, an ancient bishop of *Rowen*, in *Normandy*, who is also reported to have subdued a dragon which laid waste the whole country contiguous to that city. Having taken an assassin out of the common prison to assist him in this combat, he is said to have so far gained the mastery over the destroying beast as to have bound it with his priestly stole, and in this condition to have delivered it over to the assassin by him to be conducted into the city. Certain it is that such was the tale which used to be told amongst the populace of *Rowen* to account for a privilege, which the chapter of the cathedral in that city claimed, to release from the public prison some one criminal guilty of murder on the feast of the Ascension, if any criminal of that description and under sentence of death happened then to be confined.

In the Plate before us we see an ancient city fortified with embattled walls, gates, and towers: From the windows of the principal building, which we may suppose to be the palace, the royal pair are seen looking into the adjacent country with anxious solicitude for the fate of their devoted daughter. The Lion I conceive rather to be the emblem of the lady's chastity than the

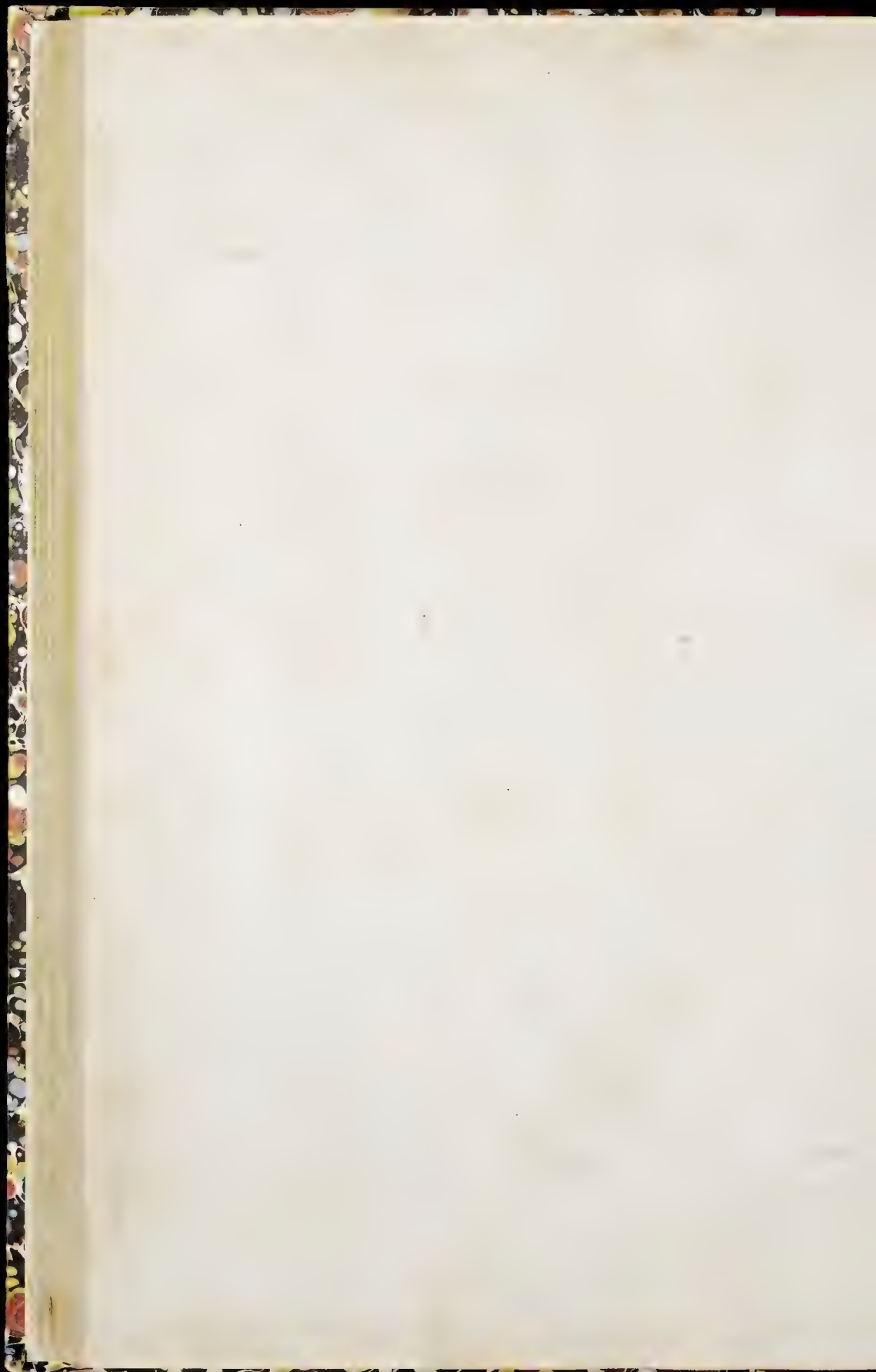
* It is to the kind assistance of the Rev. Mr. *Mason* of this Cathedral that the Editor is indebted for the liberty of making his Drawing from the original.





An Oak Chest with Treasury of York Cathedral.
See the next drawing by J. Carter Hamilton's: York Cathedral from the N. W. 1792

1792





Fourteen Busts & Heads, between the springing of the arches on the cloister leading into the Chapter house.



Five Busts, between the springing of the arches in the Chapter house.



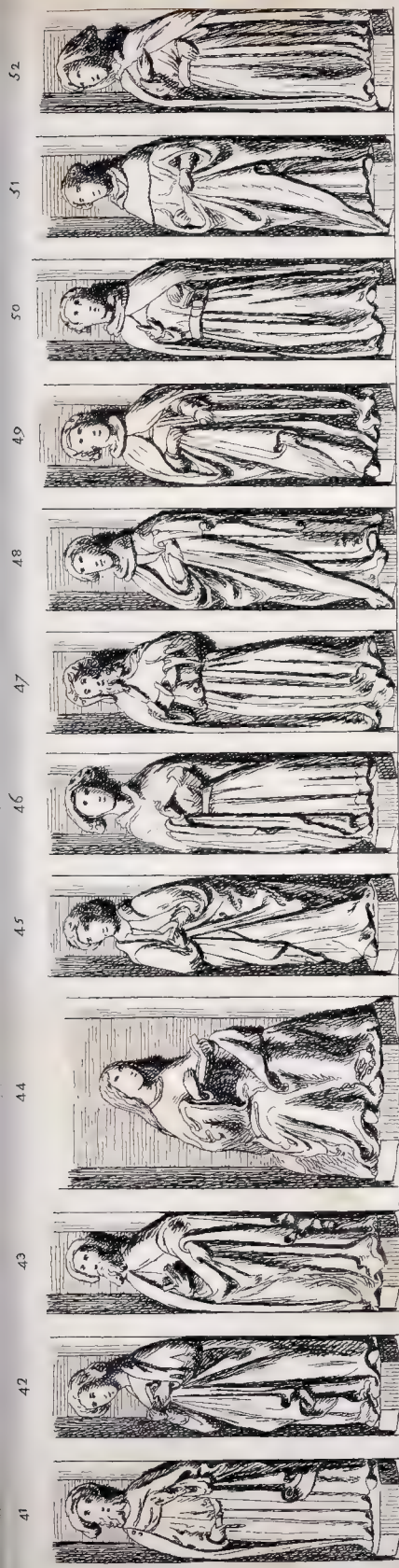
Two Busts, on each side a door in the south aisle of the choir.

Repl'd as the art directed by J. Carter Hamilton n.s. Hyde Park Corner Feb'y. 1772.



Bas-relief over a door in the south transept.





Statues, &c. in the north aisle of the Choir, as they were in the reign of Henry VII. Westminster Abbey.
Painted and decorated by Christopher Hampton & Henry Baskin, 1792.



From Beverley, Yorkshire.



View of the five Minstrels, as they are seen round the corner of St Mary's church.



The five Minstrels drawn to a larger scale, & as they are seen round the columns [each 10' high]



Statues over the columns on each side the nave of the Minster.
 As they are seen round the corner of St Mary's church. [each 10' high]



STATUES from the MINSTER, and St. MARY'S CHURCH, at BEVERLY, YORKSHIRE.
Described by FRANCIS DOUCE, Esq. Drawn 1790. Which were given in the preceding
Number.

View of the FIVE MINSTRELS in St. Mary's Church.

This view exhibits them in their actual situation; placed upon brackets. Above the capitals, and supporting some of the outer mouldings round the arches of the aisles of the nave, is the figure of an angel holding a tablet thus inscribed—

THIS PRÆTOR
MADE THE
MINSTERS.

The learned author of the essay on ancient English Minstrels has produced sufficient authorities to shew that persons so called officiated in the church service;* but it is by no means ascertained whether they were the common Minstrels or established officers of the church: indeed, from the very vague and indefinite sense in which the term *Minister* was used in the middle ages, it may be reasonably inferred that the Minstrels in question were nothing more than the musicians of the church. The Editor of this work very ingeniously conjectures that from the figures being placed more on the side than the front of the pillar, and opposite the east end of the church, there is an allusion to their office and usual position.

Unfortunately no account or tradition whatever of the *Beverly* Minstrels has been preserved; and, however specious the above attempt to illustrate them may appear, it would be improper to lay too much stress upon it whilst any other conjecture can be supported by evidence of equal plausibility.

In many towns of England, and more particularly in the north, it was the custom to retain a set of musicians, called Waits, a term borrowed from the French, *Guet*, a watchman, and which had in that language the same signification. The habitual state of warfare in which our ancestors lived, induced them to place in the belfries of churches, and on the battlements of castles, centinels, who were to give an alarm upon the appearance of an enemy; of this practice an instance occurs in an old edition of the romance of *Tiel Uelispiegle*, in which the title of one of the chapters is, "*Comme Uelispiegle se bna au Seigneur d'Anbale pour lui servir de guette & tourier.*" And again—"pour descouvrir les coureurs & ennemis." The chapter is accompanied with a cut, representing a man blowing a horn from the top of a watch-tower. Another part of their office was to announce day-break, and to call together the people to their work by sounding a horn.† These persons at length became mere musicians and watchmen, who paraded the streets by night, at certain seasons of the year, calling the hour, and administering to the amusement of the inhabitants by their pleasing melodies. By an order of the common council of *Newcastle*, November 4, 1646, the waits were commanded to go about morning and evening, "according to ancient custom;" and an order from the same authority in 1675 enjoined their going about the town in the winter season.‡ They still exist at *Dublin*;§ and few persons in *London* are strangers to the contributions which they levy at *Christmas*, under the sanction of ancient usage. *Ned Ward*, in his *London spy*, has given us a very humorous description of the city waits in his time.

That these persons were formerly a species of Minstrels, appears from a MSS. list of musicians attending upon *Edward III.* cited by *Sir John Hawkins* in his history of music, in which, under the article "*Mynstrells*," are enumerated waytes 3; and in another account of the expences of officers, &c. of the same king|| is this article—

Mynstrells } 19. every Man, by yere . . . 20s.
 } 3 Waytes, every man, by yere . . . 20s.

But now a more particular account of the office of Waits appears in the following extract from the *Liber Niger Domus regis in Custodia Domini Senescalli ejusdem remanentis*, made in the time of *Edward IV.*

"A Wayte that nightly, from *Mychelmas* to *Sbrevre Thorstayed*, pipethe wathe within the court fowere tymes, in the fomer nightes iij tymes, and makethe bon gayte at every chambere doore and offyce, as well for feare of pyckeres and pilles; hee eatethe in the halle with Mynstrelles, and take the lyverey at nighte, and a loffe and a galon of alle; and for fomer nightes ij

* *Perry's Reliques of ancient English poetry*. Vol. I. † *Le Grand Fabliaux & Contes*.
‡ *Brand's Hist. of Newcastle*. Vol. II. p. 354. § *Walker's Historical Memoirs of the Irish Bards*. p. 143.
|| MSS. Harl. No. 782.

candles pich and a bushell of coales; and for wintere nights halfe a loafe of breade and a gallon of ale, iij candles piche and a bushell coles, and daylye, whileste he is presente in the courte, for his wages cheque roale allowed iijj. ob. or else iijd. by the discrefshon of the stuarde and threfshrore, and that aftere his conninge and deservinge; also clothinge with the housholde yeomen or Mynitrelles lyke to the wages that he takethe; and he be shorte he takethe twoe loves, ij messe of grete meate, one gallon ale; also he partethe with the housholde of generall gyfts, and hathe his beddinge cariedd by the comptroleres assygment, and under his yeoman to be a grooms waytere; yf he have excufe the yeoman in his absience, then he taketh rewarde, clothinge, meate, and all other thinges lyke to other grooms of houshold; also his yeoman waighte at the makinge of knyghtes of the bathe for his attendance upon them by nighte tyme, in watchinge the chappelle, hathe to his fee alle the watchinge clothinge that the knyghts shall weare."*

After what has been stated it is left to the reader's judgment whether the church musicians or the town waits of *Beverly*, were designed by the memorial upon the minstrel's pillar.

The Five Minstrels drawn to a larger Scale, and as they are seen round the Pillar, each 1 Foot 10 Inches high.

No. I is playing on a tabor and pipe, both of which are considerably damaged, but the remains of the pipe in the performer's mouth are yet visible.

No. II is playing upon a crowth, the neck of which, together with part of both the minstrel's arms, and the bow, which was held in the right hand, are destroyed.

No. III plays upon an instrument which may be termed a bass flute, *Lucinius* calls it a shawm; the performer's hands and the upper part of the flute are destroyed.

No. IV. This figure has a cittern, which was a species of the lute. I take this opportunity of remarking that many writers have confounded the cittern with the gittern, from which it differs in shape very materially; but this is not the place for a discussion of the subject. The hair of the performer is very curiously cropped.

No. V plays upon a flute or hautboy, which is partly damaged.

All these Minstrels wear round their necks chains, to which a large badge or device is suspended; they are dressed in blue jackets and red stockings, with girdles, to which hang purses or pouches; they have all bibs or stomachers, and in this respect resemble some of the figures of the *Whitson Ale*, described in p. 11 of this volume, as well as those in Mr. *Toller's* morris dance. No. V has a sword. No. III, by the superiority of his dress, which appears to be a very handsome mantle, is probably designed as the principal figure, or, as we should style him, leader of the band: upon this subject the editor observes that, "In all ancient musical compositions, as well as paintings which exhibit such performances, the bass was always rendered most conspicuous; whereas, in the refinement of modern times, all the parts are sacrificed to the violin, which now gives the word of command, whilst the humble disgraced bass retires into the back ground, and is only heard in a hoarse discordant sound, emblematical of its fallen state;" but these are points more proper for the discussion of the practical musician than the antiquary. All these dresses seem to be those used about the time of *Henry VII.*

STATUES over the Columns on each Side the Nave of the MINSTER, each 1 Foot 6 Inches high.

From the great variety of instruments which are here brought together in one point of view, and which are so admirably adapted to fill up the several parts of treble, tenor, and bass, there is no room left to doubt that counterpoint, or the art of composing and playing in parts, was extremely well understood at this time. From the number of angel performers, the sculptor perhaps intended to represent a celestial band of music, consisting of angels, prophets, martyrs, &c. unless it be thought an objection to this opinion that two of the figures have swords, which would be very improper appendages in heaven; but it has just been seen that, however useless this weapon must appear to Minstrels, it was, nevertheless, a part of their dress; and in this instance the artist only thought of representing a Minstrel, without any regard to the scene of action. It may be just as well asked by a very nice critic, what occasion Dr. *Haydn* or *Signor Pacchierotti* have to wear swords, when they make their pacific appearance before an auditory equally inclined to harmony.

No. VI, a female in an attitude by no means inelegant, playing upon a lute, or cittern.

No. VII has a bagpipe.

No. VIII, an angel with the ancient cymbal, or modern hardy-gurdy. This instrument has been already described in p. 11. but the present one differs in its form, and appears to have a greater number of keys.

No. IX, an angel playing upon a violin.

No. X, another touching a lute, but of a shape different from that of No. VI. This seems to be the gittern, the back of which was always flat, whilst that of the cittern was round, of which many proofs could be adduced.

* MSS. Harl. 78a.

No. XI, another angel playing upon a tambourine.

No. XII plays on a bass flute, as does No. XIII, but of a different sort; both are, with a trifling variation, represented in "*Lufcinii Musurgia*, 1536," and are distinguished by the names of shawm and flute.

No. XIV. This figure is performing upon a double or bass bagpipe, an instrument which I do not remember to have ever seen before. The three last figures have swords.

No. XV, a venerable old man playing on the harp.

No. XVI, another performing on the tambourine or tambour de basque; this instrument is much larger than that in No. XI.

No. XVII, a female with a dulcimer, a very graceful and elegant figure.

No. XVIII is an old man playing upon a very uncommon sort of harp or lyre, the strings are fixed upon a frame circular at top and bottom, a double back or sounding board, in which is a large hole, which may be seen by looking at the back of the instrument.

No. XIX, an angel with a very large cittern, probably designed as a tenor.

No. XX, another angel with a trumpet.

No. XXI, another with a harp, which, by *Prætorius*, an author already cited in p. 11, is called *Psalterium Decabordum*.

No. XXII, a figure playing on the tabor and pipe. The tabor on the shoulder is not uncommon in ancient sculpture; an instance has already occurred in one of the plates described in p. 5 of this volume.

No. XXIII is a similar figure playing on a tenor violin.

From the file of the building, and more particularly of the head dresses of the two last figures, it should seem that these sculptures were executed about the reign of *Henry VI*.

STATUES and BASSO-RELIEVO, on the High Altar of CHRIST CHURCH, HAMPSHIRE.
Described by the Rev. Mr. MILNER, in a Letter to the Editor. Drawn 1789.

SIR,

THE church to which the curious and instructive altar piece (with the plate of which you have here obliged the curious antiquary) belongs, is an edifice of that importance as to have given its name of *Christ Church* to the adjoining town, which is one of the most considerable of its rank in the whole county. Its original Saxon name was *Twyneham*, or *Twynebambourne*, which is derived not from the twining of the river, as its inhabitants suppose, but from its situation at the conflux of two rivers, the *Avon* and the *Stour*; hence its name properly signifies the town of the two rivers; in the same manner as a pleasant village, near this city, where anciently there were two fording places, from this circumstance obtained the name of *Twyford*.

Dugdale informs us* that the church in question, which seems to have been of ancient date in the time of the Saxons, was served in the reign of *Edward the Confessor* by secular canons; at which time it also bore the name of the Holy Trinity: but that *Rainulphus Flambar*, of whom *Godwin* gives but an indifferent character,† and to whom certainly it is no recommendation to say, that he was the favourite and the minister of *William Rufus*, being raised from the deanery of *Twynebambourne* to the bishoprick of *Durham*, rebuilt this church, with a monastery adjoining to it, dedicating it to the name of *Christ*; into which regular canons were afterwards introduced by the joint endeavours of the lay patron, *Baldwin de Redvers*, and of the bishop of *Winchester*, *Henry de Blois*, brother to King *Stephen*. It is amusing and generally instructive to attend to popular traditions relative to ancient places and usages. In the present instance they point out to us the prodigious importance of this religious structure in the opinion of the neighbouring people. We are told then that the foundations of *Christ Church* were originally laid on the adjoining hill of *St. Catherine*, but that whatever materials were placed there over night were found removed to the present situation in the morning. A beam is pointed out at the east end of the edifice, which now stands out much farther than there is any occasion for; this is said to have been originally too short for the intended purpose, and to have been miraculously lengthened to its present unnecessary extent. The inhabitants add, that more labourers were always seen to be at work on the building in the day time than were used to come to receive wages in the evening, thereby intimating that the celestial beings co-operated in building *Christ Church*.

Much of the ancient edifice indeed remains, but a much greater part of it, and amongst the rest the Gothic altar piece before us, has been added in later times, which is much too gorgeous and elegant for the age of *Rainulph Flambar*. I cannot proceed without lamenting the dismal havock which has lately been made in the rich stone screen that separates the body of the church from the chancel, the ruins of which fill the adjoining aisles, for the purpose of erecting an organ, which is now so injudiciously placed as to divide the church into two, and to intercept from the part that is used the entire view of the most elegant portion of it. But what must

* *Stephen's Dugdale*, vol. 1, p. 140.

† *Richardson's folio edition*, p. 733.

chiefly

chiefly rouse the indignation of the curious is the reflection that this should have been done at the expence of a celebrated antiquary.*

The subject of the altar piece before us is the human genealogy of the divine personage to whose name the church to which it belongs is dedicated. The whole is an allusion to that passage of *Isaiah*, ch. 11, ver. 1. "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots." The stem in question is represented to be that of a vine, in preference to all other trees, in consequence of that allegory of Our Saviour, *John*, 15, 1. "I am the vine." It was impossible in the present plate, to give the whole subject of the altar piece, which fills the entire screen, from side to side, and reaches almost to the top of the church, without reducing the scale to a disproportionate size, and doing an injury to the principal figures. You have therefore judiciously selected for the present plate the central and most interesting part of the screen, and which forms about one half of the whole.

At the bottom of the piece, in a recumbent posture, is seen the founder of the promised line of Jesse, wearing a rural crown of flowers, and which seems rather to bespeak the patriarchal than the regal dignity. From his loins is seen issuing the stem of the mystical vine, which passes from him, first to David on his right hand, known by his harp and crown, and then on his left hand, to the royal moralist Solomon; who is more distinguished by his pensive air than by his regal crown; both these princes sit with their legs across, which seems formerly to have been considered as a dignified posture, since it frequently occurs in the figures of our ancient kings. The stem of the vine, whose luxuriant leaves and tendrils adorn every object that is represented, appears next to proceed to a small mutilated statue, near the feet of Jesse, and which was probably intended for Solomon's son and successor Rehoboam. Here is a necessary interruption in the present plate of the vine, which ramifies through the whole screen, and seems to bear for its fruit, all the holy and distinguished personages there exhibited, but whom the present scale would not permit to be introduced. We recover it however in a bold and strong shoot, near the place where we lost it, that is to say, at the feet of the blessed virgin, from whom, in a miraculous manner, and not by human generation, Our Saviour, is produced, and to whom therefore it does not approach, except in the person of his blessed mother. It is seen again at the shoulder of the foster-father of Christ, St. Joseph; another of its productions, though by a different branch, even reaches to the clouds, and seems to throw its head in the celestial regions.

At the upper part of the plate we see an angel pointing to the star, which is directly over the head of Our Saviour, and on each side of the central canopy we behold another angel, both of which appear to have been playing on musical instruments now defaced. Lower down are the shepherds, three in number, with their flocks feeding and their dogs at their feet. They are habited in the dress of the ancient shepherds of Italy, having cows on their heads, like monks or friars; one of these has a crook in his hand, whilst another carries a wooden bottle to drink out of, together with a serip and bagle horn by his side.

The remaining figures, which are the principal ones in the whole piece, are as large as life, and represent the adoration of the Magi, who were generally supposed to be kings from the east. St. Joseph, with his hand raised in the attitude of admiration, is seated above the blessed virgin, who is seen sitting on the ground, with one hand on her breast, and supporting her divine infant with the other, who, however wears a manly dress, namely the robe and tunic. The king, who is prostrate at the feet of the Messiah, is presenting him with golden beznants, in a singular sort of vase, one of which he seems to have taken out of it, and is presenting to his mother. The youngest of the three seems to bear the frankincense, by the form of his vessel, which is that of the *Navicula*, or ship, used for the same purpose in the ancient church ceremonies. The third, of course, bears the myrrh. You observe that the age, the crowns, and the dress of the three kings are diversified: though the last mentioned article, as well as the general style of the architecture, clearly bespeaks the ornamental taste of Edward III's reign, when this curious altar piece was probably executed, and adorned with painting and gilding, the vestiges of which are still seen in some places, and the want of which in others, as in the things of David's harp, causes an appearance of indistinctness and imperfection.

I am, &c,

St. Peter's House, Winton,
May 30, 1792.

JOHN MILNER.

HEAD of HENRY VII. In the Possession of the Hon. HOR. WALPOLE, now Earl of Orford, at STRAWBERRY HILL, TWICKENHAM, MIDDLESEX. Drawn to half the Size of the Original, 1785. The Drawing in the Possession of RICHARD BULL, Esq.

This head is carved in stone by the famous Torreggiani, and represents Henry in the agonies of death; the sculptor, who came over to make his majesty's tomb in Westminster Abbey, being supposed to have seen the king as he was dying.

* The late Giovanni Brander, Esq. who left a sum of money for erecting an organ in this church, and whose costly monument before the altar is disgraced with unclassical Latin; at the conclusion of it is the following inscription:—*En. Latine misere.*

STATUES and a BASSO-RELIEVO on the North Side of the Chauntry over the Monumental Chapel of HENRY V. in WESTMINSTER ABBEY.

[Continued from Page 39.]

Fig. 41 represents a second coronation, in which are introduced four more persons than in that at Fig. 10; two of them are doing homage. There is a tradition that these two coronations are intended to exhibit those of Henry V., to whose memory the Monumental Chapel is erected, and of Henry VI., who caused it to be executed; but as the same swelling is to be seen on the neck of the king in this basso relievo as in the other, it seems probable the one is intended for his coronation in England, and the other for that in France. The right hand of the king, which held the globe, is mutilated, as is also the sceptre in the left hand.

Fig. 42. This figure has the left hand in a pouch or pocket.

43, a bishop.

45, a monk.

50. This is the last figure round the Chauntry.

STATUES in the Screen over the ALTAR [at the East End] in the above CHAUNTRY.

This screen consists of an assemblage of nine rich niches, which are placed immediately over the altar; the two niches at the ends project beyond the sides of the chauntry; and as the screen is a part of the design, the statues they contain seem proper subjects to be introduced here as a continuation of those already given.

Fig. 51, St. George on foot, transfixing the dragon with his lance.* The armour is very plain and clumsy. The statue is placed just above Fig. 34, and renders what is there conjectured the more probable; namely, that the basso relievo there seen is of the king's dominion in England.

Fig. 52 may be designed for Edward the Confessor, as the uplifted right hand, though damaged, appears to have held the celebrated ring, so often represented in various parts of Westminster Abbey.

Fig. 53 is perhaps St. John the Evangelist, who was Edward the Confessor's patron saint.

54 probably contained the statue of Our Saviour on the cross.

55, Mary Magdalen, seated, in an attitude of adoration. The situation of this statue and St. John correspond with the usual representation of the crucifixion.

Fig. 56 may perhaps be designed for Sebert, the founder of the original building of this abbey. The crown and right hand are damaged, and the scepter lost.

Fig. 57, St. Dennis† carrying his head in his hands. This statue, like Fig. 51, confirms the conjecture on Fig. 17, as it stands over that basso relievo, and shews that there our Henry is riding conqueror over France.

THREE BASSO RELIEVOS in a Frize under the preceding Nine Statues.

This frize formed the head of the altar, and these three basso relievos range on a line in the centre: there was not room on the plate to place them in that position, they are therefore introduced over each other.

Fig. 58. At the top is the virgin seated, with Our Saviour in her arms, the sun at her back, and the moon under her feet; below, a female seated on the ground with her hand on a lamb, alluding perhaps to Revelations, chap. xii. ver. 1. "And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars:" ver. 5. "And she brought forth a man child, who was to rule all the nations with a rod of iron: and the child was caught up unto God, and to his throne." ver. 6. "And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand and two hundred and three score days," &c.

Fig. 59. From the half of this basso relievo which remains there appears the head of a personage, at his back, the rays of the sun, a cross reclining, and a sword, the point near the head; which figure we may suppose is meant for God the Father; the other may be Our Saviour, seated in heavenly glory. There yet remains in the right hand the mundus, or globe. The destroyed part we may conclude contained the virgin, as on several pieces of ancient sculpture are to be seen Our Saviour and the virgin seated on one throne; he is in the act of giving the benediction, and she in an attitude of adoration receiving it; one of this kind is in vol. I of this work, from St. Mary's

* See "An Historical and Critical Enquiry into the Existence and Character of St. George, by the Rev. Mr. MILNER," a curious and learned defence of that renowned saint, (lately published by DEBRET, Piccadilly) and his essay in No. 25 of this Work of the fabulous history of St. George.

† See again Mr. MILNER's Essay on St. George, p. 21.

Hall, Coventry. This refers to *Revelations*, chap. i. ver. 16. "And he had in his right hand seven stars: and out of his mouth went a sharp two-edged sword: and his countenance was as the sun in his strength," &c.

Fig. 60 appears a similar representation to Fig. 58.

From the statues in this screen being so much damaged, and particularly the figures of our patron, St. Peter, and the three small haloed figures, it is probable that they were effigies to our patron, St. Peter, whose furious and blind zeal leaves us to lament at this day the loss of our chief subjects in sculpture and painting, which would have thrown light upon the history, manners, and customs of their time. We now have only to hope the general prevailing taste for the study of antiquities may be the means of preserving the few that remain.

A BRASS in the Church of the Hospital of St. Cross, near Winchester. In a Letter to the Editor. Drawn 1789.

SIR,

I HAVE often reflected that there is no part of the island, at least in so public and frequented a situation, which has escaped so well the religious devastations, both of the 16th and 17th centuries, as this which Providence has allotted for my place of residence. Were our munificent and adored benefactor, *William of Wickham*, to rise from that beautiful monument which incloses his remains, and which is as entire, at the present day, as it was four hundred years ago when it was erected, he would find that his venerable cathedral had undergone very few changes in the lapse of four whole centuries, and that his beloved college had hardly suffered any at all. He would there receive the "dim religious light"* through the same historic glass which he provided; he would even find the image of his celestial patroness, at the great door way, safe in the niche in which he had placed it. In the centre of our city the beautiful Gothic cross, raised in ancient times, remains untouched, as do several other statues and paintings about the cathedral and elsewhere, besides that above-mentioned. Finally, many institutions of charity or religion which have elsewhere been swallowed up, preserve in this neighbourhood the spirit and manners of remote ages. Of this nature is the celebrated hospital of *St. Cross*, within a mile of *Winchester*, which, though involved in the general sentence of dissolution in the reign of the last *Henry*,† by some means or other, escaped the gripe of his insatiable avarice, as likewise the more destructive fanaticism of the grand rebellion, and remains to this day, as I have shewn in my remarks on one of your former numbers,‡ perhaps the most perfect specimen of such an ancient religious institution, that is to be met with in the kingdom.

The venerable church belonging to this hospital, the greater part of which is of the ponderous Saxon order, is remarkable, amongst other things, for the ancient monuments of the dead, the brass figures, and inscriptions of which are in excellent preservation.§ The most deserving of notice amongst these, on many accounts, is that with which you have here presented the public; 1st, on account of its size, which is near 8 feet by 3 and a half; 2nd, on account of its situation which is in the very centre of the church; and 3dly, on account of its emblems, ornaments, and inscription. In fact, this monument was placed to the memory of a person of no ordinary merit, either with respect to the public at large, or to this hospital of *St. Cross* in particular.

John de Campden was the grand vicar and confidential friend of the illustrious *Wickham*, who constituted him archdeacon of *Surrey*, and appointed him one of the executors of his last will, with a bequest of plate to the value of fifty pounds, and an equal share, with his six other executors, in the sum of one thousand pounds. Amongst other great and beneficial works in which this excellent judge of merit availed himself of the talents and integrity of *Campden*, was the reformation of the two hospitals adjoining to *Winchester*, that of *St. Mary Magdalen* on the downs and this of the holy cross, which he successively took in hand and happily executed. The former of these undertakings was comparatively an easy task, though even that put him to the trouble of two visitations, in both of which he employed *John de Campden* as his agent and representative.|| The latter was the work of several years, owing to the unworthy arts of different persons who successively transferred this benefice from one to the other,

* *Milton's Il Penseroso*.

† It is remarkable the abbey of *Pendelvin* nuns in this city founded by *Alfwita* the great *Alfred's* queen, lingered in existence beyond similar establishments, and was exempted from the general sentence of dissolution by a particular charter of *Henry VIII.* See *Simpson's Dogdale*, vol. III, Appendix, N. 175.

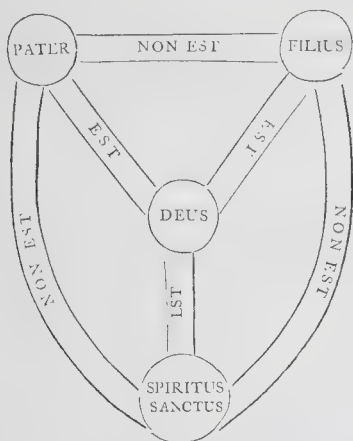
‡ See p. 29.

§ Amongst these is a Latin one in Saxon characters of the thirteenth century, to the memory of *St. Peter* of *St. Mary*, once master of the hospital.

|| A later controversy, during the episcopacy of cardinal *Beaufort*, in which his successor *William Waynflete*, who was then master of *Alton*, took part, was a party which II of the hospital, was decided in a church at *Winchester*, the site of which is now called *St. Peter's Hill*. The church was parsonal and under the patronage of two bishops in the thirteenth century.

and who sought every delay which the law could furnish, in order to carry on that system of speculation and dilapidation, which would in a short time have exhausted and utterly ruined the institution itself, but for the vigilant care and inflexible firmness of *Wickham*. The last of these ecclesiastical speculators was *Roger de Cloune*, who after a definite sentence pronounced against him in 1373, and a fruitless appeal to *Rome*, was obliged to submit to the bishop, from whom he received a coadjutor, as a check upon his future proceedings during the nine years he afterwards held the mastership. It is probable that the coadjutor here in question was *John de Campden*, since, on the death of the former, in 1382, he succeeded him in quality of master of *St. Cross*, agreeable to the constitutions of the canon law in similar cases. Certain it is that *Campden* was the principal agent of *Wickham* in the inquiry, which the latter set on foot into the abuses that had crept into this establishment; and hence we may safely assert that after *Wickham* himself the present hospital is chiefly indebted to the master, whose monument is here exhibited, for the recovery of its charter, the reinstatement of its charity, the restoration of its buildings, estates, and revenues, all of which *Dr. Louth* ascribes solely to the bishop, without any mention of the master, who was his agent in this business.*

In the monument exhibited in the present plate the figure is as large as life, and is dressed in the cope, the alb, and the stole, together with the priestly tonsure and the short hair, such as the canons prescribed to ecclesiastics. Over the head, on the right hand, are the arms of the hospital, consisting of the emblems of the passion, and on the left is a common device, in honour of the blessed trinity, which the master probably adopted for his own arms,



and which, if read from each corner to the centre, imports that, *The Father is God, the Son is God, the Holy Ghost is God*; and if read circularly says, *The Father is not the Son, the Son is not the Holy Ghost, the Holy Ghost is not the Father*. At the four extreme corners are the four emblems of the evangelists, viz. the eagle, the man, the lion, and the calf. I shall give the labels and the other inscription, which occur in the matins, of office for the dead, and are almost intirely taken out of the book of *Job*, together with the epitaph at the feet, in the original at length; for the benefit of those readers who may not be accustomed to the characters and abbreviations here employed.

The LABELS.

on the left hand of the figure,

Qui Plasmasti me, miserere mei.

on the right hand,

Iesu cum veneris iudicare noli me condemnare.

* See *Louth's Life of William of Wickham*, sect. 4, from which, and from the papers of *Magdalen* hospital made use of by the late Mr. *Wavel* in his *History of Winchester*, the above particulars are chiefly gathered.

The

The legend on the four sides of the Brass, beginning at the cross.

Credo quod redemptor meus vivit, et in novissimo die de terra surrecturus sum, et rursum circumdabor pelle mea, et in carne mea videbo deum salvatorem meum, quem visurus sum ego ipse et oculi mei conspiciuntur, et non alius reposita est hec spes mea in sinu meo.

The epitaph at the feet.

Hic jacet Johannes d. Canpden quondam custos istius hospitalis, cujus anime propitiatur Deus.

Some years ago a plan was proposed to take down this venerable monument of *Saxon* architecture, in order to save the expence of keeping it in repair, and of erecting a small chapel in its place. Happily this parsimonious scheme, to which so many other ancient and noble edifices in this city or neighbourhood have fallen a sacrifice, did not take effect, and justice demands, in favour of the present master,* an acknowledgment that he spares no expence in putting the building into compleat and lasting repair, or even in embellishing it with proper ornaments. On this subject I must not forget the beautiful painted glass which has lately been put up, at his expence, in the western window of the church, and which cannot fail of attracting the attention of the curious visitor of *Cambden's* monument. A rich azure curtain of painted glass, edged with yellow, surrounds the upper part of the window in which, amongst other arms, are emblazoned those of the king, the prince of *Wales*, the first and second founders of the hospital, namely, *De Bois* and cardinal *Beaufort*, and in the centre the cross of the hospital. These are of the modern manufactory of stained glass; the lower pannels are filled with five figures of ancient workmanship, which represent (beginning on the right hand) a female figure, probably *St. Margaret*, then *St. John the Evangelist*, next an unknown bishop, afterwards the blessed virgin, and lastly a mutilated figure. Under this window, and in a light immediately over the door, the benefactor's own arms and cypher are emblazoned.

Yours, &c.

St. Peter's House, Winebyster,
May 29, 1792.

JOHN MILNLS.

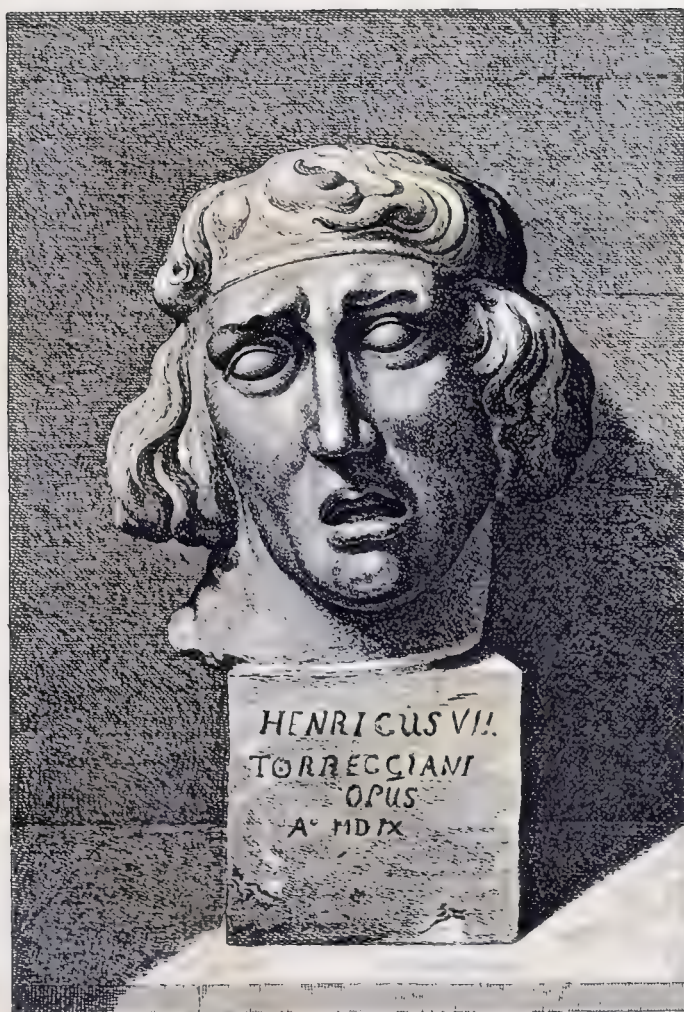
* Doctor *L. Amon*.



Statue of the Virgin Mary on the High Altar of Christ Church, Hampshire
 The statue is carved by 9 Charles Remondet & Co. Paris, France, June 1877

Scale 1/4"



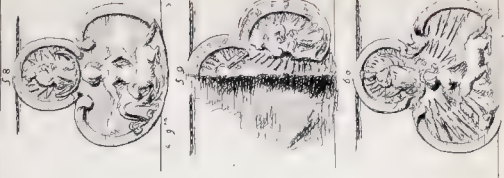
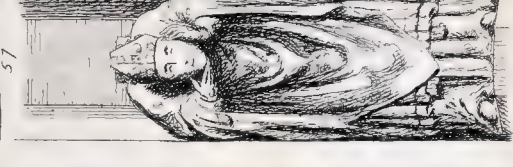
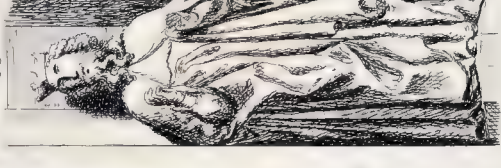
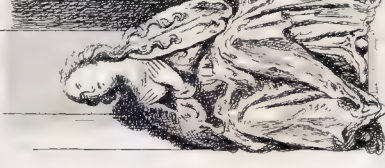
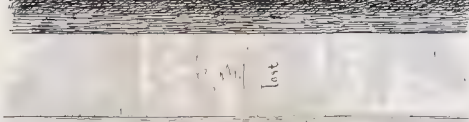
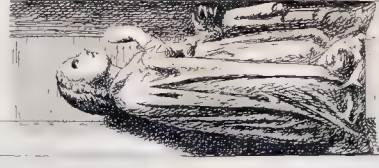
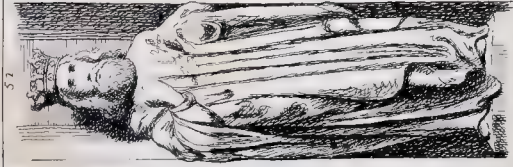
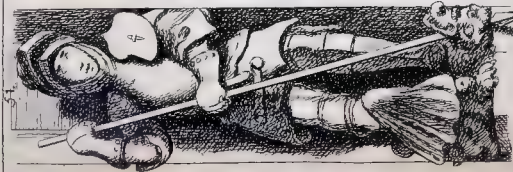


This is a copy of the original in the possession of the Honorable Henry Walpole, now Earl of Oxford
 at Strawberry Hill, and it is the only one of the original in the possession of the
 Duke of Devonshire, by the Hon. William Pitt, Esq. of the Bath, June 1792.





Statues of a Bachelor in the north side of the Choir, on the monumental chapel of Henry V. in Westminster Abbey.



Statues in the seven, over the altar for the east end of the choir. (Chantry. July 1870, not the old statue by J. G. Hamilton, 1870, June 1, 1872.)

These statues are in a group and the painting is by Henry V.



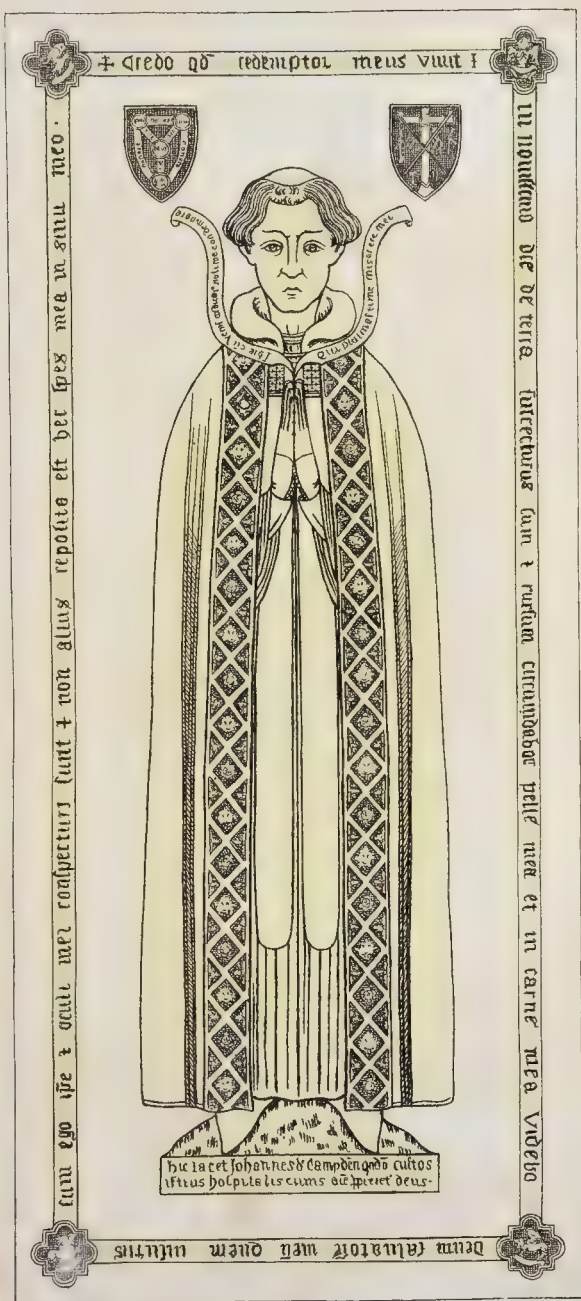


Plate 1. 17. In free
 A Brass, in the church of the Hospital of St. Cosmo, near Winchester.
 Pub^d as the act directs, by J. Carter, Hamilton & Kyde, Pall Mall Corner, June 1. 1792.



The Marriage (as supposed) of HENRY VI with MARGARET of ANJOU. From a Facsimile of a Painting on Glass in the Possession of Mr. FLETCHER, Oxford. Described by RICHARD GOUGH, Esq. F. A. S. Drawn 1792.

THIS painting was formerly in a window of *Rollwright* church, in *Oxfordshire*. The disposition of the figures agrees with the painting on board of the same subject in the library at *Strawberry Hill*, engraved in the "Anecdotes of Painting," Vol. I, p. 36. The king's head and attitude bear a great resemblance. The man with the hawk on his fist in this glass seems to have been made up of late years by some common painter in the country, perhaps to maintain a greater conformity with the other picture. The dresses in the glass painting may seem of an older date, nearer the time of *Edward III*, particularly the girdle of the figure behind the king, to which that of the falconer is made to correspond; the edge of the king's robe, and the reticulated head-dress of the queen. The king's garment here is plainer, and his hair cut closer; the priest has no marks of an episcopal character, and brings the hands of the parties together, without placing the pall over them. The queen's supposed mother has nothing here to distinguish her, unless we should be disposed to transfer her character to the furthest old figure, who appears much agitated with the queen's change of condition, or perhaps may rather suit her nurse.* The other two females may be ladies of her suite. The lady taken in the *Strawberry Hill* painting for *Jaqueline*, Duchess of *Bedford*, has here no marks of widowhood, and her supposed husband is represented as too old for the "goodly young knight," her second husband. The queen's robe is embroidered with roses in both paintings, though they are smaller in this than the other; she seems to hold a sceptre in her hand, though it must be confessed it may also be taken for one of her ornaments, as the female figures of those times frequently hold their cordons in one hand. The folds of the ecclesiastic's habit terminate in this painting as those of the queen's habit in the other.

As to the "prominence of waist," taken notice of in the queen by the noble author of the "Anecdotes of Painting," it seems to apply so strongly to the second lady behind her in this painting, that I am rather inclined to think that it was the taste in old paintings to give a kind of turn to the body of their female figures, as all those paintings have this kind of turn.

When I first saw this glass painting it had a head in curled hair and a cap, over the figure with the hawk, and a head with trait hair over the supposed nurse or mother; but neither of these heads had any thing characteristic about them.

Having thus pursued the comparison of these two paintings, it remains that we endeavour to trace the subject and design of the present. The marriage of *Henry VI* with *Margaret of Anjou* was celebrated in the priory church at *Southwick*.† She was conducted into *England* by *William*, marquis and earl of *Suffolk*, great master of the king's household, who had contracted the marriage, and to whom was left the place to which she was to have transmitted at the expense of her parents.‡ "The ryng of gold, garnished with a fayr rubie, sometime yeven unto us by our bel oncle the cardinal of *England*, with the which we were sacred in the day of our coronation at *Paris*," was "delivered unto *Matthew Phelep* to breke, and thereof to make an other ryng for the queen's wedding ryng.§ The reward to *Richard Andrewe*, for attending her over, is dated May 5, 1445,§ and that to *Thomas Adam*, captain of the ship called *Cok Joban*, of *Charborough*,|| for bringing her over, bears date June 9, same year.¶ She was married to the king April 22, 1445.** For the performance of this ceremony at *Southwick*, *Mr. Carte*, II, 725, cites a MS in the Herald's College, N. 45. *Bishop Tanner* [Not. Mon. 162.] says the Priory of *Austin* canons founded by *Henry I* at *Portchester* seems to have been soon after removed to *Southwick*, where it continued till the dissolution. Their possessions lay in the county of *Southampton*, at *Fishtburne*, in *Suffex*, and at *Clanfield*, in *Oxfordshire*; this last place is on the edge of *Berkshire*, not far from *Radcot Bridge* and *Leeblade*, and in an opposite corner of the county from *Rollwright*. The church of *Clanfield* belonged to *Elnstow* nunnery, in *Bedfordshire*,†† and all the interest *Southwick* priory had in it was free warren by grant of *Edward II*.‡‡ The *Premonstratensian* monks of *Titchfield* do not appear to have had any property in *Oxfordshire*.§§

Fabian||| says *Henry* was married at *Southwick*; the date of the month of the queen's arrival and marriage 1445, are left blank. *Grafton* says she landed at *Portsmouth*, and was married at *Southwick*, in April 1444.¶¶ So says *Hollingshead*,*** and that she came to *London* May 18. In *Kennet's* Complete History of *England*††† it is said she landed at *Portsmouth* in the beginning of April; from thence she was conveyed by water to *Southampton*, where having rested a few days she was conveyed to the abbey of *Titchfield*, and there married April 22, 1445. In a note on this passage we are told she was married at *Southwick*.

The rectory of Little *Rollwright* belonged to *Eynsham Abbey*, and has been private property throughout the present century. The parish church is a mean building in a valley, with little more than a single farm house. Great *Rollwright* rectory belongs to *Baillol College*.

If an objection to this painting, representing the marriage of *Henry VI*, be drawn from the dresses, as more conformable to the time of *Edward III*, there are stronger objections to the application of it to the marriage of that prince with *Philippa* of *Hainault* at *York*. That is an arbitrary representation of a royal marriage, or of a marriage in which one of the parties was royal, seems out of dispute. If we give up the idea that it was celebrated in *England* will it suit

* The queen's dry nurse [nurse fissa] *Maud Fesbrek* had a yearly allowance of two hogheads of wine, 1445. *Rymer*, index adit. *Mistour*, p. 92. † *Speed*, 684. *Sandford*, 299. ‡ The order for this purpose, dated at *Westminster*, October 28, 1444, may be seen in *Rymer*, xi, 74. § lb. 76, where may be seen the nuptial presents, gold tablets, [pictures] cups, ouches, and a piper [puffe]. || *Charborough*, *Dorset*, not *Cherborough*. ¶ *Rymer* lb. 85. ** *Ibid*. †† *Tanner*, p. 1. 2. *Bacon*, *Liber Regis*, p. 804. ‡‡ *Tanner*, p. 162. §§ lb. p. 166. ||| P. 398. ¶¶ P. 591. *** ii. 625. *Rapin*, v. p. 369, says she did not come to *England* till May that year, and was crowned the 30th of that month. The marriage was celebrated at *Tours* in November, (lb.) and proposed at *Nancy*, *Sandford*, 299. ††† i. 394. better

better with that of *Henry V* with *Catherine of France* at *Troyes* in that kingdom. He is believed to have had part of his education at *Oxford*, and a portrait of him, with another of his uncle Cardinal *Beaufort*, from the windows of some college chapel was in the collection of Mr. *Fletcher*, at the time I had a tracing made of this marriage. But against this idea the unwarlike and abstract appearance of the bridegroom is a powerful objection. In such uncertainty conjecture can only do her best, and leave probabilities to the variety of opinions which will be formed concerning them.

STATUES in the Screen entering into the Choir of YORK CATHEDRAL. Described by the
Rev. Mr. MILNER, F. A. S. Drawn 1790.
S I R,

You have here chosen a subject which is well worthy the attention of the curious antiquary, consisting of a regular series of the statues of our monarchs, from *William* the Conqueror down to *Henry V*, of the natural size, in ancient regal dresses, enriched with singular ornaments, and in high preservation. These statues are to be met with in that magnificent piece of Gothic architecture, the screen which is placed at the choir of the Cathedral of *York*; to which, however, it did not originally belong, having been transported from its rival fabric the abbey church of *St. Mary*, in the same city, founded by *St. Oswald*, archbishop of *York*, in the tenth century, for the purpose of forming a colony of his favorite monks of *Fleury*, whilst the regular church continued to be served by secular canons.

The present plate exhibits the figures of the conqueror himself and of his two sons and successors, *William* and *Henry*, whose names, with the terms of their reigns, are painted on the plinths of their respective statues. The abbreviations which occur in the plate are thus to be read—I. *Willielmus Conqueror Rex regnavit Annis 21.* II. *Willielmus Rufus, Annis 14.* *Henricus Primus, Annis 33.*

If the conquest of this kingdom by foreigners was a severe misfortune and disgrace to its native inhabitants, it was at the same time the source of their subsequent prosperity and fame. The native energy of the *English* mind, depressed by *Danish* servitude, wanted that spur which it found in a free intercourse with the most active, refined, high spirited people in *Europe*. The conquest drew the most eminent scholars, artists, and warriors from the continent into this island, and very soon after the *English* became the rivals in arts and the masters in science and in arms of the neighbouring nations. From that period a new style of refinement and magnificence appears in the public monuments, both sacred and profane, of our ancestors, and ever since that period the *English* have ceased to tremble for the safety of their own coasts, but on the contrary, have carried the terror of their arms to every hostile shore, under whatsoever climate.

William the sixth duke of *Normandy* from the famous *Rollo*, and the first king of *England* of that name, by his unrivalled talents, and a series of prosperous circumstances, was enabled to rise superior to the disgrace of his illegitimate birth, and to lose his former title of *Bastard* in that of *Conqueror*. His vices and crimes were in proportion to his talents, yet he never entirely stifled his inbred reverence for justice and religion. In proof of this I would refer to his candid and penitent testament, which he made upon his death bed, as likewise to many shining acts of piety and virtue with which his life abounds. I am ready to grant that his founding a stately abbey in the *Vale of Sanglac*,* was a very inadequate atonement for the blood he there shed in gratification of his ambition, yet was this very erection a public confession of guilt, and a signal homage paid to the excellency of Christian charity. How many of those who ridicule the atonements of past ages, are now guilty of crimes without any atonement at all! He was buried in the noble abbey which he had founded at *Caen*, in *Normandy*, where his mortal remains rested in peace until the *Hugonots*, under *Chatillion*, after the loss of the battle of *Dreux*, in 1562, broke into his tomb and scattered abroad his bones, some of which, *Stow* tells us, were brought over to *England*.

The heart of *William II*, or the red-headed, was endowed with all the bad qualities which made his father a tyrant, without any of his great or good ones, except his courage, to extenuate his malignity; his real character, however, did not appear until he had got rid of all restraint; for, like *Nero* during the life time of *Seneca* and *Burrhus*, *Rufus* kept within the bounds of decency whilst his father, and even whilst his guardian *Lanfrank*, the learned and good Archbishop of *Canterbury*, were living. He carried his irreligion so far as, on some occasions, to swear he would become a Jew.† He was, however, cut off in the midst of his impious career by a sudden death, in the *New Forest*, where his elder brother *Richard*‡ and his nephew *Henry*, the son of *Robert*, were also thought to have expiated their father's crime in depopulating that country. We are told that he had received diverse intimations that very day of his approaching fate, and that, in consequence of them he refrained from hunting till after dinner, when having drank freely, and laughed heartily at the monkish predictions, he called for his horse, and, within a short mile from his castle of *Malwood*, the vestiges of which are still visible, on missing a large stag, he exclaimed to his bow-bearer, *Tyrrel*, "Draw, devil,"§ when

* The spot where the battle of *Hastings* was fought, so called by the Conqueror in his aforesaid testament, in consequence of the blood that was there shed.

† Many of our historians, as *Stow*, *Spelm*, and *Baker*, speak of *Rufus*, as being accustomed to swear *By St. Luke's face*, whereas his usual oath was, *By the face of Lucas*, meaning a celebrated crucifix kept in that city.

‡ His tomb is on the south side of the sanctuary of *Winchester Cathedral*, with the following inscription—*Richardus Willielmi Conqueroris Filius & Bernardi Dux.* § *Mat. Paris.*

In an instant the arrow of the latter, glancing from a tree, was buried in the monarch's breast. The royal corpse was conveyed for burial to *Winchester*, in the cart of a charcoal-maker, of the name of *Purkiss*, whose descendants, of the same name, still live on the same spot, follow the same profession, and, till within the memory of some persons living, preserved the axle-tree of the aforesaid cart, when, on a particular occasion, it was burnt into a bag of charcoal. The oak-tree, from which the fatal arrow glanced, was in being till within about fifty years ago, when it was replaced by a stone monument, with a suitable inscription. In testimony of the Divine justice this tree was supposed by the inhabitants of the forest to bud forth leaves every Christmas-day; and unwilling to lose the benefit of the concourse of people, whom this reported prodigy used to draw together, they have endeavoured to transfer the credit of it to another tree at the considerable distance from the former. In the civil wars the tomb of *Rufus* in our cathedral, was violated by the soldiers, and a valuable ring taken out of it.

Henry Beauclerk, the third statue in the present series, in his early years applied himself to literature, and there is little doubt but that he went through the usual ceremony of receiving the clerical habit and tonsure, and that, therefore, he was, in the strictest sense of the word, a clerk; accordingly we find his brother *Robert*, on a particular occasion, when he was his prisoner, lamenting that he should receive the treatment he complained of, from a cowardly clerk; * whatever his learning might be, he was certainly an able monarch; being himself born an Englishman. His wife aim was to make the English forget that they were a conquered people. With this view he took to wife *Matilda*, surnamed *Molde the good queen*, † the daughter of *St. Margaret of Scotland*, and the lineal descendant of *Edmund Ironside*, who having taken the religious veil in the royal abbey of *St. Mary*, at *Winchester*, when over-ruled in her inclinations in favour of a life of continency, she is said to have predicted the misfortune of her offspring; which prediction was thought to be fulfilled in the death of her only son *William*, who was drowned on the coast of *France*. Amongst her other pious foundations was the church of *St. Giles*, with an hospital adjoining to it, then at a considerable distance from *London*, though now making part of it. *Rudborne* reports that she was interred in the *Holy Hole* at *Winchester*, and brings demonstrative proof of it; though other historians say she was buried at *Westminster*. The ecclesiastical transactions of *Henry's* reign are shamefully misrepresented by *Hume* and other modern historians, amongst whom is one who had opportunities of knowing better. ‡ The above-mentioned desical writer may be excused for not understanding the controversy about ecclesiastical investitures, which when reduced to its proper shape, was precisely the question, whether temporal princes enjoyed any right of commissioning the prelates of the church to preach the gospel and administer the sacraments? But nothing can excuse his injustice in representing the zeal of *Anselm* and other churchmen against the luxury in dress, and the lasciviousness of the times, as having no other objects in view than curtailing the length of the hair, and of the points of the shoes of their cotemporaries. The declamation also of modern writers against the Crusades is highly unworthy of the intelligent and the thoughtful; since nothing is more clear than that these enterprises, by employing the *Saracens* in the east, prevented them from successively over-running the different kingdoms of *Europe*. Just forty years after the conquest of *England* by the *Normans*, *Henry* led an English army into *Normandy*, and reduced that country into the form of an English province. In the same country this king breathed his last; but, in compliance with his will, his body was conveyed to the abbey he had founded at *Reading*, after having been wrapped up in several bullocks' hides to prevent infection. A few years ago, in digging up the noble ruins of this famous abbey, in order to erect on the same spot a prison, a skeleton was disinterred, round which a considerable quantity of leather was discovered, and which therefore probably were the remains of this once potent monarch. Thus, in our days, the most contemptible and sordid avarice gives frequent occasion to the same sacrileges against the dead, which have been caused by the religious and political enthusiasm of past ages. §

You observe, Sir, that it is a subject of regret amongst antiquaries, that no original regal dresses have been preserved down to our times, and you think that the present collection of royal statues, which are the only authentic ones of the kind, except those on the tombs of *John*, at *Worcester*, *Edward II.*, at *Glocester*, *Henry IV.*, at *Canterbury*, *Henry III.*, *Richard II.*, *Edward III.*, and *Henry VII.*, at *Westminster* abbey, may, in some degree, repair that loss. That these statues are dressed according to fashion of the royal robes of this country, at the time when they were carved, *Henry V.*, that being the last statue in the collection, with attention to the customs of preceding times, I have no manner of doubt; yet the Conqueror is universally described by historians as being of a moderate stature, but of an enormous grossness. *William Rufus* is also said to have been square built, and inclining to be fat; whereas the statues before us represent them both as being tall and slender. We are well assured likewise that the *Normans*, both before and after the Conquest, shaved their faces, and even their upper lips, on which the English were accustomed to let the beard grow, and that they wore their hair short, like monks. Now all the three statues before us exhibit long beards and no inconsiderable quantity of hair. Believing our ancient sculptor would not have recourse to fiction, (as his succeeding statues correspond with those on the tombs just mentioned) we have before us his authentic testimony of his knowledge of their portraits at the time he flourished. That *Henry* may have worn his hair long is not unlikely from *Anselm's* exclaiming against that custom be-

* "Ignavus Clericus," *Mat. Paris*. † *Thomas Rudborne, Hist. Maj. Wint.* ‡ The late historian of *Abelard and Eloisa* and of *Henry II.*, *Richard I.*, &c. § See in a preceding letter of the author, No. 21, an account of similar sacrileges amongst the tombs of *Hyde* abbey, near *Winchester*, on which a *Bridewell* has lately been built.

fore hinted at, and that at one time or another, they may have had long heads of hair and beards, and at another smooth faces, and their hair like monks; so changeable is fashion!

The dresses in question are entirely robes of state, without any display whatsoever of armour, and in a certain degree resemble the ornaments of churchmen; I remark in particular the *Capa* or cope with a *Capucium*, resembling a monk's cowl for occasionally covering the head. This is highly proper and characteristic, as we gather from the well-known account of duke Robert's death, which proceeded from indignation at discovering that the scarlet cope which had, according to an annual custom, been sent to him by his brother Henry, had first been tried on by him, and rejected on his finding that the capucium was too small to receive his head.*

The dress of the Conqueror is the most simple of the three, and yet the edge of his outward garment is studded with precious stones, and his girdle, which is handsomely disposed and fastened with an ancient buckle, appears to be inlaid with a string of ornaments in the shape of hearts. His tunic or jerkin is seen, under the neck, to be curiously laced and fastened. His crown is mutilated, and his hands, with the ensigns they contained, are demolished.

The only damage which the figure of *Rufus* has received is in the scepter, which is broken off just above the left hand, whilst the right bears the sword. His robes, both interior and exterior, together with his girdle, appear to be richly embroidered; and in the broche upon his breast is a representation of two figures, which I have supposed may be intended for Jacob stealing the blessing of his elder brother from their father Isaac. The most remarkable thing, however, in this statue is the bag tied up with tassels at the corners, suspended from the neck by two strings; this you think may be a charm; but may it not rather be intended for the fatchel to contain the great seal, which being lost by his minister Flambard, there was a necessity of replacing it with another during his reign? Or may it not represent a money bag, to denote the rapacious and sacrilegious disposition of *Rufus*? I mention these conjectures for want of better, which I shall at any time be glad to hear. I must not forget that the hole of this prince are carefully displayed, of which we may suppose he was not a little vain, from his finding great fault with a pair of them which were unexceptionable in every other respect except that they did not cost money enough.†

A piece of the crown of *Henry* is broken off. His robes appear to be still richer than those of his brother. What is most remarkable in them is the broche or ornament on the breast, representing the Annunciation, and the girdle placed remarkably low, on which are embroidered, 1st, a bishop and a priest, probably St. Paulinus, the first archbishop of York; 2dly, the Ascension of our Lord, with the marks of his feet on the rock; 3dly, a bishop between two monks, probably St. Oswald, founder of St. Mary's; and 4thly, the Assumption of the Blessed Virgin.

I am, &c,

St. Peter's House, Winton,
Feb. 26, 1792.

JOHN MILNER.

STATUE on the Top of the Monumental CHAPEL of the HOLY TRINITY, on the North Side of the Choir of the Abbey Church at TEWKESBURY. Drawn 1780.

This statue represents Edward lord Despencer, who was son of Edward lord Despencer, who was son of Edward lord Despencer, who was brother of Hugh Despencer, who was hanged at Hereford. The monumental chapel of the Holy Trinity, on the south side of the choir whereon it is placed, was erected to his memory, by his widow Elizabeth.‡

Mr. Brook, in his description of the paintings in the windows over the choir of this church, in No. 22 and 23 of this work, has given some account of a Thomas lord Despencer, with the same arms on his surcoat as on this statue; the same arms likewise occur on the surcoat of the statue on the fine monument on the north side of the choir, by the altar, called the monument of the duke of Clarence, who was at the famous battle fought here, and afterwards drowned in a butt of wine by order of his brothers, Edward IV and Richard duke of Gloucester; but the style of the monument, and the dress of the statue, are of a much earlier period. The improbability of so splendid a monument being set up to the memory of a traitor, as he was declared, induced the editor to examine the monument with attention, and on clearing the statue found the Despencer arms cut deep on the surcoat, for the purpose of letting in the different colours for their greater durability.

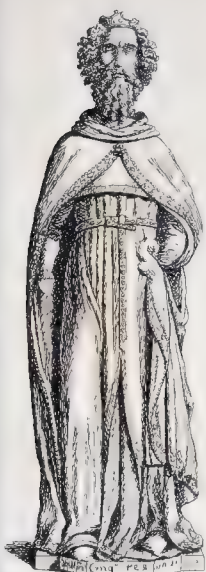
The statue before us rather inclines towards the altar, and the engraving partly gives a side view. It is called here, the famous Earl of Warwick, slain at the battle of Barnet.§ Sir Robert Atkins and Mr. Rudder in their history of Gloucester, call it by the same name; but they never had the curiosity to examine it. The editor having his doubts as to the propriety of such an appellation, (for the same reasons as of the monument above-mentioned) got on the top of the chapel, and,

* Mat. Paris.

† Here our sculptor proves his adherence to historic facts. ‡ See a little pamphlet published at Tewkesbury.

§ This mistake arises from a stone laid before this chapel said to belong to Richard earl of Warwick, but in reality to Richard Beauchamp, earl of Warwick, 1421.





William Conqueror 21



William Rufus 14



Henry First 33

Statues in the screen rising into the choir of York Cathedral.



The Heads as they were

These are the old heads by the artist, Hemilton & Hyde. The former is the original.







*Figure on the top of the monumental chapel of the Holy Trinity, on the south side of the choir of the abbey church at Tawkesbury.
 Drawn as the act directs by J. Barker. Engraven by H. Knyde. Bath for sale 1793.*





South view of a sculptured stone, in Gristhorpe church yard.



Side north side of d. 1. 50 feet.



South side of a sculptured stone of Roman work on the side of the road from this part to the bridge. [on the scale above.]



east side.



north side.

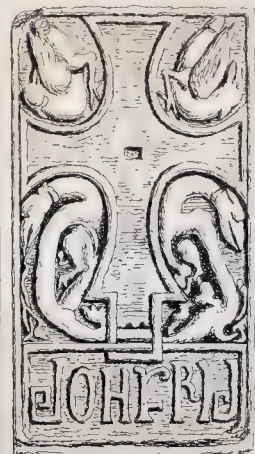


west side.



Baforeslieve supporting a niche on the front of an ancient building, at Beverley. [length about 4 feet]

Del. by the act directed by J. Conner Hamilton & L. Park Corner, Feb. 11/1793.



A sculptured stone placed in the wall of the vestry of the church at Worsley date [height 1' 6 1/2"]



after taking off a vast coat of foot, occasionally laid on different parts of the figure for the purpose of enforcing the idea of the terrible *Earl of Warwick*, the *King-maker*, the *Despencer* arms were seen very perfect in all their tints, the colouring of the face, cushion, &c. In the arms, the fretty, the diamonds of which are ornamented, as well as the quarter argent divided into small squares with flowers. No. 1 is the arms divested of the ornaments, taken from the monumental chapel of *Mary Magdalen* on the north side of the choir. The Editor observes, this is the only instance he ever saw of a statue being sculptured all round, and in such an attitude and situation. Every part is perfect except the rowels of the spurs. The mail armour round the face, neck, and under the arms is the interwoven double chain; the mail appearing below the surcot (the bottom of which is scolloped) is of the simple kind, the single chain. As there was no colouring on the armour, it may be supposed it was intended for white armour, but whether silver or white enamelled is uncertain. The statue is as large as the life, and supported by two plinths; over it was a light Gothic canopy of arched work, but being much decayed it was taken away some years ago.

This *Edward*, being a knight, attended the Black Prince at the battle of *Poitiers*, and continued in *France* several years, being in the retinue of the Duke of *Clarence*.* He had summons to parliament from 31 to 39 of *Edward III.*, and died in his castle of *Caerdiff* on *Martinsmas* day, 49 *Edward III.*, 1375, having previously made his will at *Llanbethian*. *Elizabeth* his wife, daughter to *Bartholomew de Burghersh*, died 1409, and was buried near her husband, under a gravestone, on which her figure in brass, now gone. By her he had one son, *Thomas Earl of Gloucester*, who married *Constance*, daughter of *Edmund of Langley*, Duke of *York*, and was beheaded at *Bristol*, 1 *Henry IV.*, and four daughters.

SCULPTURES from various Parts of YORKSHIRE. Described by RICHARD GOUGH, Esq.
F. A. S. Drawn 1790.

South View of a sculptured STONE, in CONISBOROUGH Church Yard.

On the top of this stone coffin are rudely sculptured figures of that arbitrary grotesque kind with which our early monuments and church porches are charged, as to give an example out of many, the porch of *St. Margaret's* church at *York*, in No. 23 and 24 of this work. The two single figures at the end may, by a stretch of fancy, represent the Conversion of *St. Paul*. On its side is *St. Michael* and the dragon, as before described at *Southwell*, in No. 25. The figure with a crozier and elevating his right hand, as to give the benediction, may, in the character of a bishop, represent the Christian church, or religion, defended by the archangel from the devil, who is vomiting out serpents, the emblems of heresy against her defender.

North Side of Ditto.

Adam and *Eve*, with the tree and tempter, are clearly discernable.

The whole of the work is of a piece with the carvings in the castle, which have been partly engraved in the new edition of *Camden's Britannia*, III, pl. II, p. 32, from a drawing by the late Mr. *Johann Beckwith*, of *York*, F. A. S.

South View of a SCULPTURED STONE of Roman Work, on the Side of the Road from Pontefract to Ferrybridge.

In a nich is represented an eagle with expanded wings.

East and North Sides

Are charged with a patera, star, and scroll work.

West Side.

On it a naked figure with hands uplifted, either tied up for martyrdom, or raising a stone to throw.

Three sides of a cross in a field between *Ferrybridge* and *Pontefract*, called the old crosses from *Pontefract*, at the corner of a lane leading from *New Hall*, are engraved on the same plate of the *Britannia* above referred to, from a drawing by the same artist, but it is not likely they should be the same with those here exhibited.

BASSO RELIEVO supporting a Nich on the Front of an ancient Building at Beverley.

In the centre is an armed knight, with his sword and shield, in a wood attacking a wild boar or wolf, which seems to have put to flight a man, who is retreating behind the knight. In a tree is some fair damsel, whose fate, perhaps, depends on the issue of the combat. If we could suppose the story of *Hercules strangling the serpents* was known to or adopted by our monastic sculptors, we might apply one of the larger figures to it, and, on as good ground, the other to the story of *Saturn devouring his child*.

* *Freiffart* calls him "a great baron and a good knight." *Dugdale's Baronage*, I, 395, 396.

A SCULPTURED STONE placed in the Wall of the Vestry of the Church at Wenfley Dale.

It was dug up in the church-yard, and probably served as a cross, bearing the figure of a cross pattee or formee, and in the upper angles two birds, perhaps doves, and, in the lower two, beasts. The inscription is to be read *DOMINUS*, and probably commemorates the person at whose cost it was made and set up; but nothing has occurred in history to determine this matter.

Painting on Glass in a Window of the Anti-Library of ALL-SOULS COLLEGE, OXFORD.
Described by the Rev. Mr. MILNER, in a Letter to the Editor. Drawn 1792.

SIR,

You have here presented us with a magnificent portrait, and the only one which is known to exist, of the famous *John*, the fourth son of *Edward III*, who, from the place of his birth, was surnamed of *Ghent*, or, as our ancestors spelt it, *Gaunt*, to favour their pronunciation of this capital city of *Flanders*.

It was impossible for any prince to be more nearly allied to the crown, without actually attaining to it, than was the prince in question, being the son of a king, the father of a king, and the husband of a queen. It was in consequence of this latter circumstance, namely, of his having married *Constance*, the lawful heiress of *Peter*, king of *Castile* and *Leon*, that he assumed the title and honours of those kingdoms, which he endeavoured to support by an English army that he led into those countries. In the end, however, he made peace with his rival *Henry*, and quitted his pretensions to royalty on receiving a large sum of money, with other advantages.

In the plate before us he wears a regal crown, having the globe and cross in his right hand and the scepter in his left. His mantle is faced with ermine, and fastened under his chin with a rich brooch; the remaining part of which, and his under garment, are of a blue colour, and gorgeously rich. The hair and whiskers are short, and the beard is divided and terminates in two points. The figure stands upon a pavement formed of small squares, which is supported by a pedestal of rich work. Under this occurs the inscription, in the characters and abbreviations of the age, which is thus to be read, *Johannes Rex Hispaniæ Dux Lancastrie*.

There seems no doubt, from the stile of the inscription, that the portrait you have copied was executed in *John's* life time, as by the above-mentioned treaty, which took place ten years before his death, he formally renounced all title to the crown of *Castile*. It was probably placed at *All-Souls College, Oxford*, by archbishop *Chicheley*, the founder of this college, who owed his first preferment, that of the bishopric of *St. David's*, to *Henry IV*, the fortunate son of the aforesaid duke of *Lancaster*.

I am, &c,

St. Peter's House, Winton,
May 1, 1793.

JOHN MILNER.

STATUES in the Screen entering into the Choir of YORK CATHEDRAL. Described in a second Letter from the Rev. Mr. MILNER, to the Editor.

[Continued from Page 52.]

Upon the death of *Henry I*, a case occurred which was more than sufficient to puzzle the nation, in the loose and unsettled state in which the laws of succession then were. On one hand, the empress *Matilda*, or *Melde*, alias *Maud*, laid claim to the crown, as the only surviving legitimate issue of the late king; on the other hand, *Stephen* challenged it, in right of his mother *Adela*, daughter of the Conqueror. If the former enjoyed the advantage of having already received oaths of allegiance, during the life time of her father, from the nation in general, the latter had that of obtaining prior possession of the throne, and of convincing a majority of the grandes and bishops, that it was imprudent to establish a new precedent in admitting a woman to rule over them. It was owing partly to a degree of incertitude, with respect to the right of reigning, and still more to *Stephen's* violating the ample promises he made at his accession, and, on the other hand, to the haughtiness of temper which *Maud* displayed, that the whole kingdom was torn to pieces with civil war, during seventeen out of nineteen years of the former reign. But, though the devastation was general, no place suffered so much as the city of *Winchester*, which, from the days of *Egbert*, had continued the acknowledged capital of the kingdom; for whilst one of the contending parties had possession of the eastern and the other of the western division of the city, almost the whole of it was either burnt or demolished. It is true the royal treasures continued to be kept at *Winchester* until the accession of *Richard I*, who found them there as *Rufus* and *Henry I* had also done, and in *Henry III's* reign, the citizens of this city disputed the precedence with those of *London*; still, however, it was never able to recover the consequences of the devastation above-mentioned; and in the first *Edward's* time, the title of the present metropolis was clearly established.

But

But to return from this digression—Few princes have met with more extraordinary turns of good and bad fortune than *Stephen* did. At first we find him pressing his female competitor so close as to oblige her to feign herself dead, in order to escape being taken prisoner; this is said to have happened at *Winchester* castle. Afterwards we behold him yielding to the force of her arms, and actually her captive. He is then exchanged for the valiant and faithful general and natural brother of the empress, the earl of *Gloucester*; and lastly he enters into a compromise with his rival, and is content to possess the throne as a tenant for life. *Stephen* was naturally just, as well as valiant, but having yielded to the strong impulse of ambition, in seizing on a crown, which he had by oath renounced, he found he could not keep possession of it without violent measures, which drew upon him the resentment both of the prelates and the barons. He was buried, as his queen and son *Eustace* had been before him, at the monastery at *Feverham*, which he had founded, not a trace of which now remains. The fact is, when this royal establishment was dissolved by that monster of irreligion and barbarism, *Henry VIII.*, the monument of *Stephen* was demolished, and his bones thrown into the *Thames*, in order to get possession of the leaden coffin which contained them—“*Thus sacrilege,*” says *Stow*, “*like the unjust judge, fears not God nor regards men; it has neither justice to the living, nor humanity to the dead.*”

Stephen is said to have been tall and well-proportioned. In the figure before us he bears the remains of the sword alone, without the scepter, perhaps to denote that his whole reign was one series of war. He is not habited in the full royal dress, his garments being short and reaching only to the knees, which leave his legs and feet exposed, with hose on them of one entire piece, as is often seen in ancient dresses. The crown and right foot are greatly damaged, the beard short, he jacket, which is richly ornamented under the chin, is laced in the same manner as that of the conqueror, and the elbows, the remaining part of them falling in the nature of hanging sleeves behind. There are other close sleeves, edged with furr, reaching down to the wrists. The mantle is also richly decked with jewels at the neck, and hangs gracefully from the shoulders behind, being fastened by a cordon, the ends of which hang low and terminate in tassels. The girdle, No. 1, which is of a singular construction, appears to be studded with ornaments of stone or metal. The thumb of the left hand stuck under this girdle, I suspect, is not without a meaning.

On the death of *Stephen*, *Henry II.* remained without a competitor to the throne, which he ascended with every advantage of nature and fortune. He was certainly the most powerful prince this nation had hitherto known, as well as the most powerful prince of his time in Christendom. Yet was he not more happy, during his long reign, than his predecessor *Stephen* had been—if he had more rest from war, he had more domestic contentions; and if he was blessed with children, whose right to succeed him was unquestionable, these were ever caballing in private, or waging open war against him. With respect to his long contest with his once favourite chancellor, *Thomas*, archbishop of *Canterbury*, I shall add nothing at present to what I have said in a former letter on this subject, except to admonish the reader not to decide in his own mind, upon this quarrel, by the laws and usages of the present day; but remember that the archbishop was the established guardian of the liberties of the church, and that the liberties which he claimed were such as evidently belonged to it at the time we are speaking of, and such as the king had formally sworn to respect. *Henry* possessed great talents and many good qualities, but he was unbounded in his ambition, his anger, and his sensuality. Four years after he came to the crown, having worn it on a public occasion at *Worcester*, he deposited it on the high altar of the cathedral there, vowing never more to wear it. This calls to our mind the similar conduct of *Canute* the Great, at *Winchester*, after he had ridiculed the flattery of his courtiers in hailing him Lord of the Sea, by shewing them that its waves paid no respect to his orders or person; which scene took place on the shore at *Bittern*, directly opposite to *Northam*, which latter place was the site of the ancient *Clauentum* or *Southampton*. Dying in his foreign dominions, he ordered himself to be buried in the famous abbey of *Fontevraud*, on the confines of *Poitou*, which abbey, founded by *Robert D'Abbrissel* in 1100, was the head of an order of the same name, consisting both of men and women, all of whom were subject, in temporal matters, to the abbess of *Fontevraud*. We have, in *Matthew Paris*, an account of the dress in which the king was buried, and which is interesting in pointing out, as far as it goes, the regal dress of the time. He tells us, then, that, “The day after the king’s death, namely, the day after the octave of *St. Peter* and *Paul*, (otherwise the seventh of July) he was carried out for burial, dressed in royal robes, having a golden crown upon his head, gloves upon his hands, shoes interwoven with gold, and spurs upon his feet, with a large ring upon his finger, and a scepter in his hand, being girt with a sword, and the face being uncovered.”

In the plate before us we behold him with a graceful person and countenance, long flowing robes edged with embroidery, and richly wrought at the collar with roses and jewels. Upon his breast is seen the figure of a swan in her nest, which was, probably, his badge, as it was that of some of our other princes. The sword in the right hand is richly ornamented, part of which, however, is broken off; and in the left hand is seen the figure of a heart, No. 2, which also occurs in the recumbent statue of *Wainfleet*, in our cathedral, and in some other statues. This appears either to have been an emblem of *Henry’s* piety, in allusion to that passage in the *Psalms*, *My soul is always in my hands*, or else to denote that he died of a broken heart, which was actually the case, at the undutiful behaviour of his children. But what is particularly remarkable in this statue, and proves that the artist did not work from fancy, but from the best information, and probably from portraits that existed in his time, is the short mantle, richly edged, which we see round the shoulders and arms of the king. In fact, he is celebrated for having introduced this garment into *England*, from his paternal dominions of *Anjou*, from which circumstance he received the surname of *Short-mantle*, by which he is frequently denoted by our historians.

As we have an account of the dress in which *Henry* was buried, so we have, in the same historian, an account of that in which his son and successor, *Richard*, was crowned, which is the more valuable because it explains in what certain articles at least of the royal robes above-mentioned consisted, at the time we are speaking of. Having described the ornaments and mode of procession of the assistants at the coronation of *Richard*, the above-quoted monk of *St. Alban's* goes on—"They then stripped him (the king) of all his clothes, except his breeches and his shirt, which was unsewed between the shoulders for the convenience of anointing. Being then shod with sandals worked with gold, the Archbishop *Baldwin* anointed him king, upon the head, between the shoulders, and on the right arm, with prayers appointed for this purpose. Having then laid a blessed linen cloth upon his head, he placed the bonnet thereon. Having then clad him with the royal robes, together with the tunic and dalmatic, the archbishop gave him the sword to subdue the enemies of the church; which being done, two counts put on his spurs, and having then received his mantle, he was conjoined by the archbishop, on the part of God, not to accept of the royalty unless he intended to keep his oath. Then taking the crown from the altar, he delivered it to the archbishop, who placed it on the king's head; he at the same time received the scepter into his right hand, and the royal wand into his left." In this account I shall only notice the following particulars, first, that the royal robes, as I have intimated before, considered in part of ecclesiastical ornaments, namely, the tunic and the dalmatic, which are the principal dresses of deacons and subdeacons; secondly, that the spurs, which are the emblems of knighthood, were fixed on, not by the archbishop, but by secular barons; and lastly, that the king first took the crown into his own hands, and so delivered it to the archbishop, to signify that he did not hold his temporal power of the church. This circumstance was of the utmost consequence, at a time when the church had recently forbidden bishops and abbots to receive investiture from temporal princes, by the pastoral staff and ring, lest it should be inferred that temporal authority was held of the crown.

I say nothing of the glorious exploits of *Richard* in the east, or of his unjust detention, on his return home, which base conduct drew down the Pope's excommunication on the authors of it. I shall only observe that the greatness of our hero's soul was still more conspicuous in his dreadful dungeon of *Trivallis*, as it is described by *Mat. Paris*, than it was in the breach of *Acon* and on the plains of *Palestine*. To compleat his character for magnanimity and christian heroism, he forgave (when he afterwards fell into his hands) *Bertram*, or whatever else was his name, concerning which historians disagree, and ordered him to be set at liberty, who had inflicted on him his death wound, and who gloried in the exploit.

I must not forget that this reign is not only memorable for the sylvatic depredations of *Robin Hood*, or *otb' wood*, but also for the first attempt of establishing modern democracy by *William Fitz-Osborn*, alias Long-Beard, at the head of 50,000 of the rabble of *London*.

As to the person of *Richard*, he was tall of stature, strong built, with long arms, and a pleasing countenance. In his last moments, as well as at the beginning of his reign, he expressed compunction for his undutifulness to his father, and to preserve the memory of his repentance, he ordered himself to be buried in the church of *Fontereaud*, at the feet of his parent. In the statue before us the crown is a little damaged, and the sword in the right hand broken off at the point. No. 3 is the hilt—Only the bottom part of the scepter, No. 5, remains in the left hand. The girdle, which is high up under the arms, is richly wrought. We see the dalmatic open at the sides and richly embroidered on the edges, hanging down below the middle of the leg; under that is seen the tunic. The mantle, in the nature of a cope, hangs low from the shoulders, and is fastened with a broach representing an eagle, nor can it be doubted but that this was his badge, though posterity has denominated his courage rather from the lion than the eagle. I am satisfied in my own mind that the fatchel, No. 4, before him denotes the same circumstance in his life, as a similar ornament does in the statue of *Rufus*, namely, his causing to be made a new broad seal, (which this fatchel is supposed to contain) after his return from *Palestine*, the figure of which is to be seen in *Speed's Chronicle*. On the same occasion he caused himself to be a second time crowned, from a suspicion that his recent captivity might have weakened his royal authority, or rendered his title doubtful.

St. Peter's, Winchester,
April 25, 1793.

I am, &c,

JOHN MILNER.

STATUES in the lower Tier of the Screen or Facade, at the West Front of EXETER CATHEDRAL.
Drawn 1792.

In the centre of this superb screen (a master-piece of architecture and sculpture) is the west door, and near the two extremities of the screen are two smaller doors; on the right of the centre door within the screen is the beautiful monumental chapel of Bishop *Grandison*, who was bishop in the middle of the fourteenth century, the windows lighting which are amongst the continuation of the clusters of columns supporting the statues. These windows will be shewn in the third plate of this collection.

The upper tier consists of saints, apostles, and martyrs.

The lower tier of kings and warriors, some in uncommonly curious dresses, and some in extravagantly rich armour. The angels below these statues are most pleasingly varied.

No. 1. A king: his crown, face, and hands damaged, in a plain dress, girded round his outer robe. The supporting angel a central attitude with arms across the breast. All the angels issue out of the battlements on the top of pedestals, and the capitals to the columns are of various designs.

No. 2.

No. 2. A king: his crown and hands damaged, has the outer garment wrapped round him. The angel is reposing.

No. 3. A king: his crown damaged, the disposition of the hands not accidental, there being several examples of the like kind still to be seen. The angel pleasingly supporting the centre column.

No. 4. A king: his crown and right hand damaged. The angel is embracing the centre column.

No. 5. A king: his crown and hands damaged. The dresses of these four last statues gradually exceed each other in the consequence of their robes, &c. [This last statue is on the side of the first buttress in the screen.] The angel, very much damaged, seems, however, to be playing on a musical instrument.

No. 6. A religious, with a scroll in his left hand; head and right hand gone. The angel is playing on a cittern.

No. 7. A religious: the head gone; the left hand holds a scroll: round the waist is the cord which proves this statue is designed for a friar. The angel is playing on the cithra, the stick gone. [These three last angels are the only ones who have musical instruments.]

The late Bishop *Lyttleton* has proved from evidences, &c. that after *Stephen* had damaged the church during the siege which he laid to the castle fortified by *Baldwin de Redvers*, earl of *Devonshire*, who had revolted from him 1137, it was begun to be repaired by Bishop *Robert Worlewast*, who filled the fee from 1150 to 1159, continued by his two successors, and completed by Bishop *Marshall*, between 1191 and 1206. Bishop *Quivil* continued the nave between 1280 and 1293, and his successors to *Edmund Stafford*, who died 1419, went on with it, and the Pope appropriated the church of *St. Marian*, in *Cornwall* for the work. This continuation of the nave is called indeed *Quivil's Novum Opus*, or new work; but it may be doubted whether these statues decorating the west front, are of so early a period, and not rather the work of Bishop *Granvile*, who added the two western arches of the nave and the west front, in the middle of the fifteenth, or whether they may not be of the fifteenth century, and cotemporary with those of equal beauty and elegance which adorn the west front of *Croyland* abbey church, (which are given to a small scale in No. 2, of this work) and were the work of *William d. Croyland*, master of the works under Abbot *Upton*, between 1417 and 1427.

A BRASS and SCULPTURES from WIMBORN and SHERBORN Minsters Dorsetshire.
Described in a Letter from the Rev. Mr. MILNER to the Editor. Drawn (from the first Place)
1789, and (from the latter) 1792.

SIR,

I MUST now pursue you in your antiquarian excursions from the north to the western parts of the kingdom. The present plate consists of curiosities you have discovered in the county of *Dorset*; amongst which the first is the portrait in brass of *Ethelbert*, the valiant and religious Saxon king, the third son of *Ethelwulf*, who before his accession to the throne had been a subdeacon in *Winchester* cathedral, which *Ethelbert* was the immediate predecessor of his brother the immortal *Alfred*.

If the success of war were always proportioned to the military skill, indefatigable watchfulness, and heroic valour of the combatants, *Ethelred* would have been the most triumphant of victors. Within the space of a few months preceding his death, according to the *Saxon* chronicle, he fought five pitched battles with the Danish barbarians; first at *Engulfeld*, near *Reading*, where his troops were victorious; next at *Reading* itself, where the pirates were masters of the field; after that a most bloody battle was fought between *Ethelred*, in conjunction with his brother *Alfred*, and the *Danes*, at *Esfedum*, which place, after all the enquiry of historians, is clearly seen to be *Affendon*, which is a village beyond *Henly*, the ancient seat of the *Stonor* family. In this battle one of the barbarian kings, with some thousands of his subjects, was slain. After that the royal brothers were surprised and defeated at *Basing*, in *Hampshire*. And last of all they fought with doubtful success, and a prodigious slaughter on both sides, at *Merton*, in *Surry*, where the *Danes* again had the advantage, and *Ethelred* received a wound, of which he languished some months, and then died somewhere in the west, after ordering his body to be deposited at the royal abbey of *Winburn*, which *Cutberga*, the sister of the pious king *Una*, had founded for religious women four score years before.

Camden informs us that the monument in question had been renewed not long before his time, is to say most probably at the time when *Reginald Pole*, afterwards cardinal, was dean of this church, which then was collegiate. At this time we may suppose the inscription to have been engraved, which will account for the modern characters and cyphers we there behold. In this inscription the *Danes* are called *Daci*, as they are also called by many of our historians, and there can be no doubt but that they were a branch of those *Daci* whom *Trajan* found on the banks of the *Danube*, but who since had wandered to the northern extremity of *Germany*. We observe also that *Ethelred* is described as a saint and a martyr; and indeed his name occurs in certain martyrologies. The fact is, he died in the same cause in which *St. Edmund*, king of the *East Angles*, had lost his life in the preceding years, namely, in fighting for the altars of God, and the safety of his subjects, and his valour like that of the above-mentioned martyr, was sanctified by the most exemplary piety, an instance of which at the battle of *Affendon*, *Matthew of Westminster* records.

In

In the figure before us, (which is reduced to half the size of the original) the king is seen in his crown and royal robes, particularly his mantle of ermine, with his head and beard close shaved; his right hand holds the scepter, which is a little defaced near the top, whilst his right is placed on his breast in a devout attitude. Beneath the legend, and probably of the same date with it, is seen a shield, charged with a croix fleurie.

We next proceed further westward to the abbey of *Sherborne*, famed for its antiquity and the episcopal dignity which it once enjoyed, as likewise for the great men it has produced or given sepulture to, amongst the latter of which were *Ethelbert* and *Ethelbald*, the two elder brothers and predecessors of *Ethelred*, of whom we have been speaking. Here you first present us with a crucifix, on a buttress near the west door of the church, remarkable for the curious disposition of the cross, amidst the gothic work, for the elegant and devout attitude of the Blessed Virgin, and for the figure of St. *John* with the open book in his hand, on which some striking passage of his gospel, no doubt, was originally painted or engraved, amongst the many there which incontestibly demonstrate the divinity of his suffering master.

The remaining part of the plate is filled with six curious basso-reliefs, copied from the under part of the seats, which heretofore were placed (and that as you conjecture from the dresses, about the reign of *Edward III*) in the choir of the minister, but which are now thrown aside into the north chapel. These kind of carvings, as you rightly observe, afforded an opportunity of indulging the burlesque humour of the artists, or of those who superintended them, at a time when engravings were not known. Their being placed in obscure situations, where they could not be seen during the time of divine service, renders the ludicrous nature of many of the subjects the more excusable. Frequently, no doubt, they contained useful satyr, and alluded to persons and transactions well known at the time; sometimes, like our burlesque prints, they were the mere effusions of the grotesque fancy of the carver. Be this as it may, we must agree in severely condemning the preposterous conduct of the architect in bringing such ornaments as these from their proper places, and exhibiting them in the most conspicuous situations, as I understand has been done in the chapel of *New College, Oxford*. It has been asked why our ancestors agreed in this particular construction of their seats in churches, as whether they are left upright in their ordinary position, or reversed and let down, they still form a seat, though of a different sort? To answer this it is necessary to remark that only on particular occasions, as when the long lessons on Holy Saturday were chaunted, it was permitted properly to fit down in the choir; at these times the seats were reversed and let down upon the ledges which are provided to sustain them in this position. At other times, those who kept choir were only permitted to support themselves in a half erect posture, by means of those small shelving seats above the carvings, as also by resting with their elbows on the upper part or arms of the stalls. The advantages of this half erect posture were, that it was extremely difficult to fall asleep in it, at least without falling from the seats, and without the seats themselves flapping down, which case, however, sometimes happens in a drowsy choir.

The first of these carvings represents an old man pulling his beard. In the first volume of your work, page 8, you have a story of an anchorite, who endeavoured to acquire a long beard by pulling it; but as I have not been able to meet with the authorities for this account, I shall continue to regard the present sculpture as a pure grotesque representation.

No. 2 is a humorous piece. The geese are hanging the fox; three of them support the gallows with their bills, whilst the fourth is drawing up the traitor by the halter. In the mean while two friars, with books in their hands, are pointing to the spectacle and surveying it with evident delight. This proves that the representation relates to some scene in which friars were concerned, though what that was it is impossible now to conjecture. It is usual with many antiquaries to confound friars with monks; but the former are easily distinguished, as in the present instance, by the form of their habits and capuces, and by the knotted cords, with which they are girt. One of these friars wears his capuce up, whilst the other wears it down.

No. 3 is a monster, to represent the devil, flying away with a fair lady, in punishment of her pride, or other vices. It is probable her dress and portrait were known when the carving was executed.

No. 4. We have here a school scene; the master is chastising one of the boys, whilst another near him is scratching his head and crying, either from having received the same punishment, or from the apprehension of receiving it; two other boys, with their books in their hands, have cheerful countenances, as not having merited the same fate.

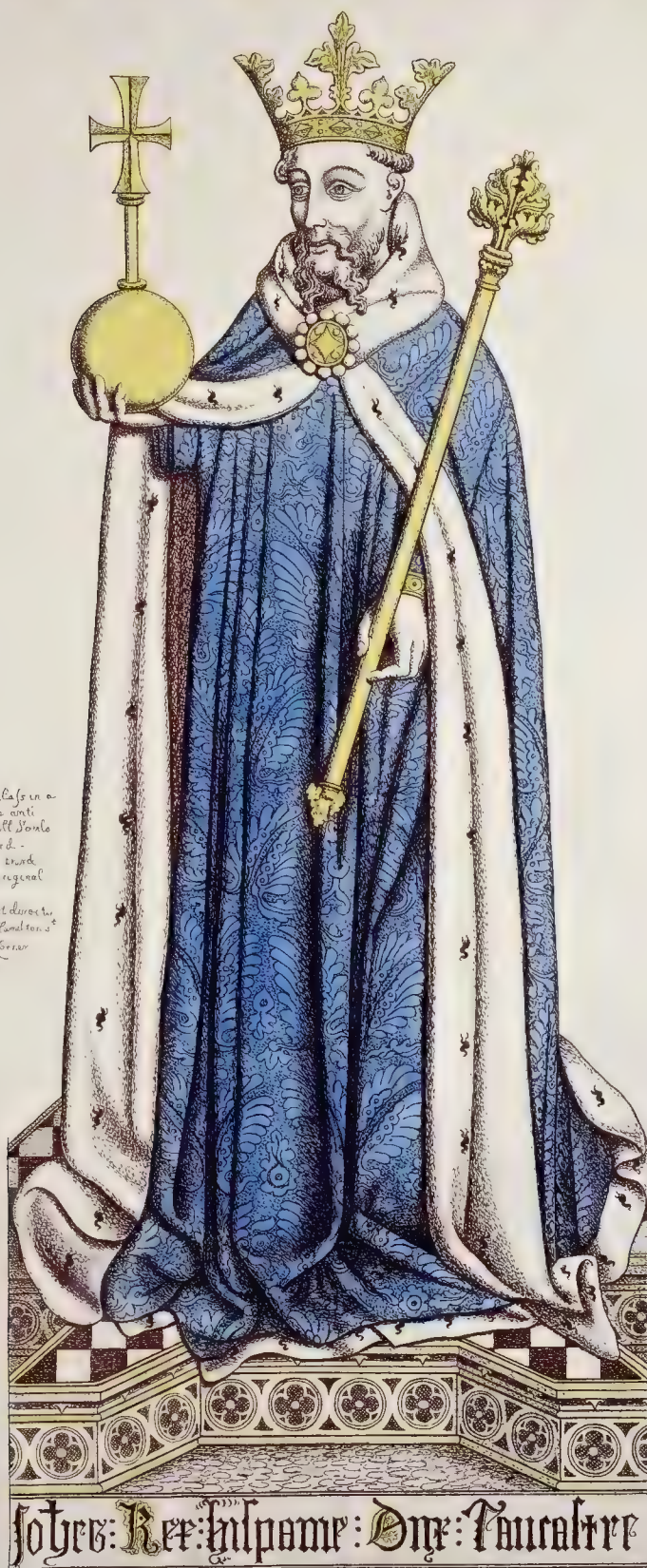
No. 5. The good wife with a stick in her hand, is here beating her husband, who is in a very disadvantageous posture, and, with terror in his countenance, is making a very ineffectual resistance.

No. 6. This is a hunting scene. The huntsman, girt with a belt round his outward coat, which is open at the sleeves, is blowing the bugle horn to summon his dogs to the chase of a fine stag, with branching horns. One of the dogs is in full cry, whilst the other is scenting the earth, which is full of holes and burrows, into which the hares and rabbits are hastily scudding. In his left hand the huntsman bears a long bow, of which our ancestors made effectual use both in the chase and in battle.

I am, &c.

Wineb. r., April 30, 1793.

JOHN MILNER.



Painting on glass in a
window of the anti-
library of All Souls
College Oxford.
Drawn to one third
life from the original

Painted as the act directed
by J. Foster Handerson.
Ryde. D. H. C. C. C.
May 1771

John: Rex: Anglorum: Dux: Aquitaine









Step: 162: An: 19

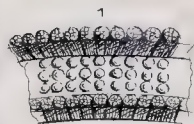


Plani: Sedas: 17

Statues, in the screen entering into the choir of York Cathedral



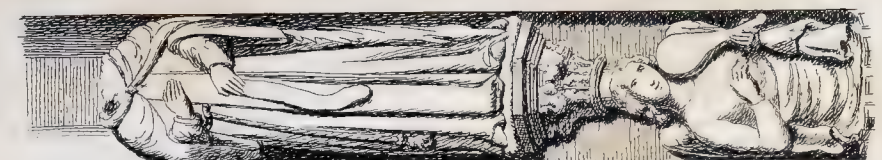
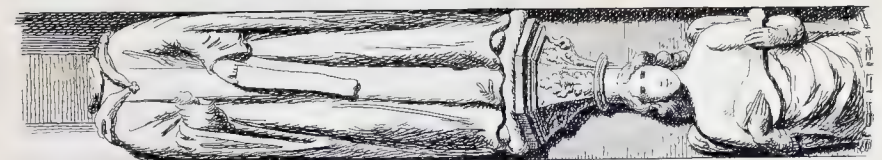
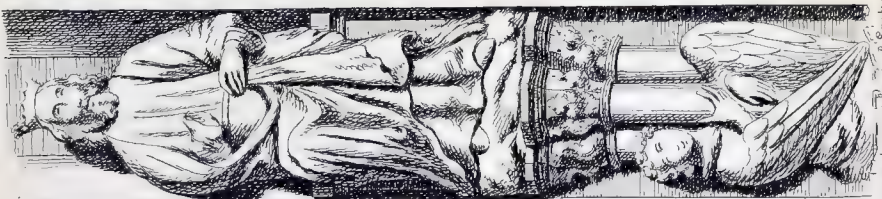
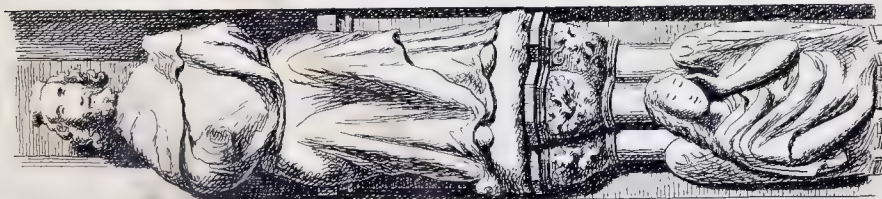
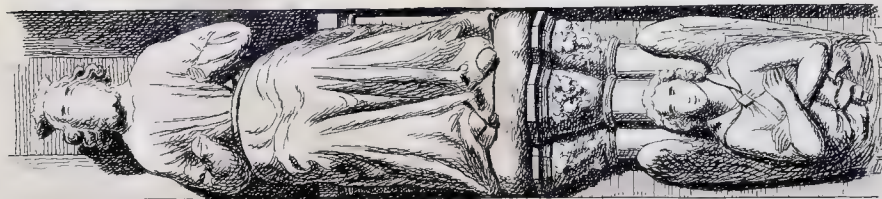
Ruchina prince



The Heads to vol 1921, etc.

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Statues in the Vestibule of the screen at the west front of Exeter Cathedral, designed by John Gwynne, 1392.



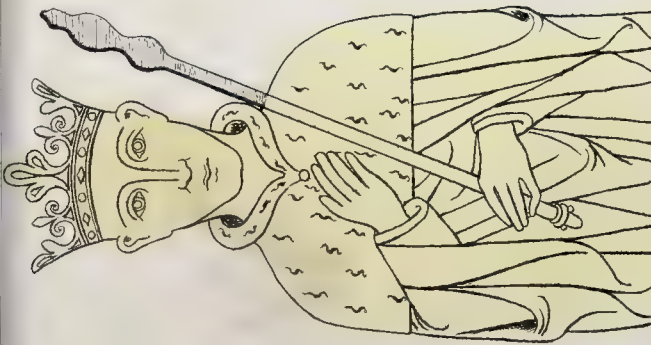
A Brajs, before the High Altar of Wankarn Minster.
Drawn to the size of the original.

Gifted and as given by Peter Hamilton, High Bailiff, May 1793

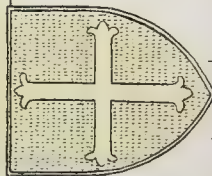
on a chapel of Wankarn Minster







IN HOC LOCO QUIESCIT CORPVS S^{TI}
 ETHELREDI REGIS WEST SAXONVM MARTYRIS
 QVIA^{DO} 873 23 DIE APRILIS PER MANVS
 DACORVM PAGANORVM OCCVBIT



A Brass, before the High Altar of Winchester Minster.
 Drawn after the original.



Professing himself a monk, he fled to the west
 coast of Britain, and was afterwards a martyr.



Still at 2. and was directed by John Hamilton, High Sheriff of Dorset, May 1773



Six Bayeux-reliefs on the under part of the east of the choir-flow thrown by
 in a work, chapel of Marlborough Minster



A PAINTING from the LOUTERELL PSALTER. [Size of the Original.] In the Possession of THOMAS WELD, Esq. of LULWORTH CASTLE, DORSETSHIRE. Described by RICHARD GOUGH, Esq. F. A. S.

The magnificent folio Psalter, from whence this painting is selected, consists of the Psalms of David, and at the conclusion are many pages of music. The margins of the leaves are decorated with an infinity of figures, some historical, others playing on a variety of musical instruments; many are engaged in uncommon games, and in various feats of archery. The subject before us is followed by a representation of a feast, at which these and other personages preside; there are several religious legends, a series of works of husbandry, an undecipherable display of grotesque objects with an unbounded profusion of ornamental devices; the whole in rich colouring, parts of which are a massy gold leaf laid on and filigreed, and all in the highest preservation. This painting is at the end of the 108th Psalm, after "Gloria Patri,

Dominus Calceidus louterell me fieri fecit."

By this inscription the Psalter appears to have been the property of *Geoffrey Louterel*, son of *Robert*, and last baron of that ancient family, who died 25 Edward I, leaving this his son 21 years old.*

He is represented in complete armour, a pointed clove cap on his head, edged with beads, elbow pieces, gauntlets, knee-pieces, seams to his greaves, his shoes turned down at his toes, his spur rowels round. Over his armour a tabard of his arms, and on his shoulders gonfannons charged with the farns, that on his left shoulder lined with red. His horse is caparioned with a cloth of his arms, which are also on the back and front of his saddle, and on his horse's crest, and on the piece of armour over his face; the nails of the horse's shoes are expressed. As he sits on his steed, a lady, habited in curled hair with a fillet, a veil thrown back, and a wimple, her surcoat charged with his arms impaling Or, a lion rampant, Gules, lifts up to him with her right hand a clove pointed helmet, surmounted by a crest of his arms, and two upright bars, and in her left hand she holds a pennon of his arms round the point of a spear. Behind her is another lady in the same dress, holding in her right hand a pendant shield of his arms, which are on her surcoat impaling Paley of Or and Azure, and on her left arm is hanging, it may be presumed, the embroidered collar, a usual prize or favour given by some lady of distinction to her favourite knight, as a charge to him to undertake some feat of chivalry, which was generally fastened above the knee by some of the lady's female attendants.

The ladies' dresses are alike, the hair combed back on their heads and curled at the ears; a fillet of gold beads encircles the head, a red band edges the veil, as a stiff kind of ornament does the ears. Their boddices, or under dresses, is red, with the surcoat of their arms over it.

It evidently appears that our knight is arming for some martial exercise, and as the ladies give their assistance, it is most probable for some tournament in their honour. The embroidered collar round the arm plainly evinces it; and, as a stronger proof, the grand feast that follows this painting, at which the knight and the two ladies are highly conspicuous, shew that he had been victorious in his enterprise.

It may be observed, this specimen of painting is a valuable acquisition, as being perhaps the only remaining representation of this noble and ancient custom.

From the exact representation of one of the crosses erected by Edward I, in memory of his queen *Eleanor*, who died 1298, 18 Edward I, drawn in the margin of Psalm lxxxviii, it may be presumed that these beautiful monuments of the taste of that age were much admired, and that the illuminator of the MS was particularly directed to preserve patterns of them, though he has placed it on a man's head with a boy (or, by the staff in his hand, a cripple) looking to it or to the crucifix on the top of it. *Geoffrey Louterell's* father being a person of consequence in the court of Edward I, we are not to wonder that the son paid his compliment to that prince.

In the calendar are registered the following obits, the latest of which is 1419, 6 Henry V.

Eleanor of Lancaster, countess of Arundel, iii id. Jan. 13, 1372.

Humphrey de Bohun, earl of Hereford, Feb. xvi kl. 1375, 48 Edward III. He married *Joan*, third daughter of *Richard*, earl of Arundel, and died, as Dugdale † R 46 Edward III, 16 kal. Feb.

Jan. ix kl. *Richard*, earl of Arundel, 1375, husband of *Eleanor*.

April vii id. *Joan* de Boun, countess of Hereford, Essex, and Northampton. She was third daughter of *Richard*, earl of Arundel. §

Eleanor lady De la Waire, June xv. kal. she was wife of *Roger* lord De la Waire, who died 44 Edward III, 1371. **

This Psalter came into the possession of *William Howard*, whom, from the word *Naward* following his name, I take to be *William* lord Howard, of *Naworth*, third son of *Thomas* duke of *Norfolk*, who, by marriage with the heiress of the *Dacres*, became possessed of that castle and estate. He was the second son by the second wife. His father, *Thomas*, married to his first wife, *Mary*, daughter and one of the heirs of *Henry Fitzalan*, earl of Arundel. Lord *William* died R 1649.

The next owner of this MS writes at the end of the calendar

Liber Nich. Scareburn,
ex dono *Dominæ Mariæ Charleton*,
de *Dartington*,
Ap. An. Do. 1703.

* Dugdale's Baronage, 1, 725.

† Ib. 13.

§ Ib. 12, 187.

** Ib. 16.

On the first blank leaf—*Nich. Siereburn, Rich. Shireburn, Esq. of Stonyhurst, near Clithero, in the county of Lancashire, who was created a baronet 1685, and died 1717. Mary, his only daughter, married, 1709. Thomas, duke of Norfolk, and died 1754, and Elizabeth, only sister of Sir Nic. Las, married William Weld, at Lutworth Castle, whose grandson, Thomas who is the present possessor of this valuable Psalter.*

STATUES in the Screen, entering into the Choir of YORK CATHEDRAL. Described in a Third Letter from the Rev. JOHN MILNER, F. A. S. to the Editor.
[Continued from Page 56.]

JOHN.—As the right of primogeniture had never been strictly observed in any of the predecessors of Henry II; of the Norman line we are not much surpris'd that it should have been so soon overlooked in the case of his immediate descendant, and that his son John, a native and a grown man, should, on the death of Richard have been preferred by the nation* to his grandson Arthur, a foreigner and a child, though the immediate offspring of his elder son Geoffrey. It is true this arrangement was sorely regretted, and archbishop Hubert's haste, in crowning the new king was severely condemned, but this was not until the character of the latter, now left to take its own bias, began to shew itself in all its inconsistent excesses. John was, at the same time, rash and pusillanimous, irreligious and superstitious, tyrannical and weak, ever ready to engage in war, he was always found unprepared for it. After having, in many instances, invaded the spiritual jurisdiction of the church, he finished with surrendering his own and the nation's temporal rights to her, in the person of the legate Pandulph; and though almost the whole of his reign was employed in oppressing his several subjects, yet, in particular instances, he conveyed the most extensive prerogatives, and the true Regalia, or royal rights, to individual persons or societies for the most trifling considerations. This is the origin of our chartered corporations, whose privileges at first were enormous and oppressive. Winchester was the first city which obtained this high authority, and that for so small a sum as 200 marks;† and London soon after rivalled her in this particular. I ought to have added that this king, who, amidst all the clergy, singled out the Cistercian monks for the particular objects of his hatred and persecution; nevertheless, in a fit of devotion, founded and began to build for them perhaps the most princely abbey they were possessed of in England, if we may judge by its remains, in a situation which certainly deceived, by way of excellence, the title of Beaulieu,‡ or the Beautiful Place, as our eyes still testify. It was, however, to the tyranny of John that we are indebted for the confirmation of our liberty; for Magna Charta is not to be considered as an extension of the freedom of the subject, but only as the determination and the confirmation of it, since the nation at that time called for nothing more than for its ancient rights, and for the mild laws of the good King Edward.§ The learned and magnanimous prelate, Stephen Langton, who is better known for the share he had in this transaction, than for his being the author of the division of the Bible into chapters,|| acted as Mediator¶ on this occasion. The scene was a beautiful field not far from Windsor, on the banks of the Thames, which, the monk of Westminster assures us, had, from ancient times, been consecrated to national debate.** Magna Charta became immortal, but the favourable disposition of John was momentary. He died of chagrin at the ill success of his wars against his own subjects, who were then aided by a dangerous foreign ally, and of the consequences of his own intemperance in eating and drinking things pernicious to his health. The story of his having been poisoned by a monk with the venom of a toad was unknown to his circumstantial contemporary historians. The abbot of Crooked acted both as his corporal and as his ghostly physician; prescribing for his malady, and confessing, communicating, and anointing him.†† He likewise performed the part of a surgeon, after the king's death, burying the bowels, covered with a great quantity of salt, in his own convent, and sending the corpse, as the deceased had ordered, to the church which St. Wulstan had governed, that is to say, to the cathedral of Worcester, where it still remains.

John is described as a man of a tolerable good size and figure, but of a most angry countenance.‡‡ In these particulars your plate agrees with the account. The crown is mutilated, as is the left hand which supports the folds of the robe, whilst the right, which probably held the sceptre, is entirely gone. The hair is short, like that of the king's statue in Worcester cathedral; in the beard, however, a considerable difference appears. The outward cloak, or capa, is seen to be lined with ermine, and edged down the sides with lace, and at the bottom with beads and precious stones, and is fastened at the neck with a brooch of diamonds and pearls. Under this robe is a short mantle, or scapular, descending no lower than the breast, and edged with lace. The inward robe, or tunick, has a rich collar, studded with beads and stones, as seen larger in the head, and laced under the chin. It terminates at the wrist in elegant bracelets, as may be seen at No. 1. The legend on the pedestal is *Jobes*, the proper contraction for *Joan-nes*, with his title of *Rex*, or king, and the number of the years which he reigned.

HENRY III.—We come now to the longest reign in English history, a reign diversified with prosperous and adverse events, both for the sovereign and the people. If Henry partook of the

* See Hubert's speech (*Mat. Paris*) at the coronation of John. † Trussell's MSS. the same which Gibson refers to in his *Cumdem*. ‡ In the New Forest, not far from Cushton Castle. § Polydore Vergil, &c. || Godeuin, in Vita.

¶ *Dan no St.* ‡‡ *Mat. Paris*. ** *Ipsa anno, maximus tractatus habebatur inter Regem & Barones, de pace regni, inter Stanes & Wintoniam, in prato, quod dicitur Runemod, quod interpretatur pratum consilii, eo quod ab antiquis temporibus ibi de pace regni sepius consilia tractata bantur.*

†† *Mat. Paris, Mat. West.* ad an. 1216.

‡‡ *Mat. Paris.*

weakness of his father, he did not share in his bad dispositions and his vices. On the other hand if the nation was harried with foreign and domestic wars,* they were freely invited by this father of our parliaments to represent their grievances, and to join with him in redressing them. Henry, being himself a native of Winchester, and deriving his surname from this city, appears to have had a partiality for the place of his birth. He spent much of his time there, and oftentimes presided in person in the courts of judicature which were there held. We read, on one occasion of his successively discharging two juries, who refused to find some of his courtiers guilty who were proved to have robbed certain wealthy merchants; the fact is, the citizens themselves had largely partaken in the spoils.† But a still more extraordinary proceeding than this occurred in a court of justice at Winchester during this reign. Allan de la Zouch, chief justice of Ireland, having called upon some of the nobility to bring the titles of their estates, John Warren, earl of Surrey, instead of producing his parchments, drew his sword, and cleft the judge's head asunder, as he sat upon the bench, and afterwards escaped punishment, by producing what were called his compurgators, who swore that they believed that the earl had not committed that act of violence from malice.‡ Winchester, though much on the decline ever since it had been the actual theatre of civil war, which was carried on by King Stephen and the Empress Maud, was still in a condition to dispute the precedency with London, as appears from the following authentic story—It being the custom of our Norman kings to wear their crowns, and to receive solemn homage on the three great festivals of the year, on their birth-days, and on certain other extraordinary occasions, as appears from our ancient historians, who always inform us where our kings passed the Christmas, Easter, Whitsuntide, and their birth-day: it happened on one of these occasions, that the Mayors of Winchester and London disputed so warmly which of them was to present the cup to the king,§ and which of them to serve the viands, that Henry was afraid to settle this controversy, and was obliged to supercede the ceremony of wearing the crown.|| The occasion I have alluded to was the translation of the relics of St. Edward the Confessor, for which the king caused a magnificent shrine to be made. He also rebuilt from the ground the eastern part of the Confessor's Abbey of Westminster, so as to correspond with the western part,¶ together with the intire addition of the Chapel of the Blessed Virgin, employing for these purposes the most able architects that could be procured. At this king's death there was a dispute between the knights Templars and the monks of Westminster, which of them should possess his body:** the claim of the latter, however, appearing to be better founded, he was buried before the high altar in the said abbey:†† He is described as a middle sized man, of a compact and strong frame of body, tolerably handsome, but with one of his eye-lids hanging lower than the other.‡‡ It is true Hugo de Burg was disgraced for some very severe ridicule cast on the person of the king; this, however, is seen to have been the effect of malice and jealousy. We shall not be surpris'd at the number of religious foundations which took place during this reign, when we consider the length of it, and that it corresponded with the institution of the mendicant orders.

In the plate before us the upper part of the crown is gone, but the lower part, which remains, is very perfect and elegant. The beard here agrees with that of the same personage, which you have published, vol. I, in the circumstance of its being divided, but it is considerably longer than it is seen there. The hands are intire, which support the extremities of the two sceptres, as is more distinctly discovered in the figures No. 2, and No. 3. The shoes are in the taste of the age, pointed, but not very long. The inward robe, which flows upon the feet, is open, and bordered with lace at the bottom and the sides. Another garment, also edged with lace, is seen, which defends no lower than the middle of the leg. The short cloak, or mantle, terminates on the breast with a gorgeous border; and the long mantle, or capa, with his capuce to put over his head, has a rich border of lace down the sides and at the bottom. It is fastened with a large ornament, studded with beads, and representing the ascension. The legend contains the name and title of Henry III, with the number of years which he reigned, namely 56.

EDWARD I.—It was owing to Henry's devotion to the founder of Westminster, that his eldest son was called after his name, Edward.§§ This prince gave early proofs of his extraordinary military talents, both at home, where he rescued his father from the hands of the confederate barons, defeating Simon de Montfort, the most celebrated general of the age, and abroad in the Holy

* I cannot help here introducing part of what Florigerus quotes as an elegant composition, bewailing the consequences of the civil war, chiefly with a view of shewing how much more respectable the state of commerce was in the thirteenth century than it is generally supposed to have been. "O Anglia, olim gloriosa, in regnis incluta & egesta, quasi in superbia Chalcedorum. Naves Tharlis tuis navibus comparari non poterant, portantibus aromata & uni-versa preciosa per quatuor orbis climata. Fuit tibi mare pro muro & portus tuos ut portas castra munitissima munierant. In te militia clerus & negotiatis Flouruerunt. Saphirum Carbunculum & Smaragdum, de Paradisi derivata fluminibus, tibi Pisanj, Januenses, & Veneti transfuderunt. Tibi in bysso & purpura Asia, in cinnamomo & balsamo Africa, in auro Hispania, in argento Germania fervierunt. Tibi de tua materia velles preciosa, tua textrix Flandria texuit. Tibi vinum tua Valconia ministravit. Tibi fervierunt omnes insule inter Hyndes & Arcturum, &c. Ad An. 1265.

† Trussell's MSS. He was steward to the bishoprick of Winchester in the reign of Charles I.

‡ Trussell. The tables of Westminster, &c.

§ See in the Monk of St. Albans, ad An. 1236. Many of the ceremonies and the offices of the chief nobility on these occasions.

|| "An. 1266. S. Edwardus a veteri feretro in novum translatus est, presente Domino Henrico Rege, qui, secundum edictum suum coronam portare disposuit, sed non portavit! Unde vindicantibus sibi jus & consuetudinem de pincernaria Wintonæ & Londonæ civibus, noluit Rex, ut quis eorum serviret, propter discordiam & periculum, quod possit imminere sed jussit utrumque partem discumbere unde Londonienses, recessere indignant, Wintonienses vero remanserunt edentes & bibentes in curia." Annales Eccles. Wigorn. ad An. 1266.

¶ "Eodem anno [1214] D. Rex devotione quam habuit adversus S. Edwardum submonente, Ecclesiam S. Petri Westminsterensem jussit ampliari. Et dirutis antiquis cum turri muris partis orientalis, præcepit novos, videlicet decentiores, suis sumptibus subtilius, artificibus convocatis, construi, & residuo, videlicet occidentali operi coaptari." Mat. Paris.

** Mat. West.

†† Idem. Annal. Wigorn.

‡‡ Mat. Paris.

§§ Mat. West.

Land, then the common theatre of martial chivalry. Nor was he less celebrated as a legislator, than as a warrior. Amongst other of his wise regulations was that of the Mint, which, before his time, had an incredible number of workshops in different parts of the kingdom.* He was the first king who coined the divisions of a *denarius*, or penny of the times, whereas formerly the *oboli*, or half-pence, when wanted, were made by cutting a *denarius* in two, and the *quadrantes*, or farthings, by cutting it into four parts.† Hence I conjecture that the chief intention of that great cross intersecting it at right angles, was to direct the instrument in making these divisions. I leave our historians to describe the progress of Edward's victories, by means of which he acquired the glory of having first of all reduced the whole island into one kingdom. What is more to the present purpose, as containing much more information concerning the spirit of the manners of the times, is to speak of that grand festival which he celebrated at *Westminster*, when he raised his son *Edward* and three hundred other noble youths to the honour of knighthood. The following is the description of *Matthew*, who, being a monk of *Westminster*, must have been a spectator of the scene he describes. After mentioning the royal summons addressed to those, who by inheritance and fortune, were entitled to the honour of knighthood, he goes on—"Three hundred youths, therefore, the sons of earls, barons, and knights, being assembled together, to each one was distributed, as much as he wanted, of purple cloth, silk, fine linen, and tunicks, wrought with gold. And as the royal palace (of *Westminster*) though large, was incapable of containing the number of those who assembled on the occasion, the orchards and walls near the Temple (in *London*) were destroyed, and tents set up, in which the youths might dress themselves in their golden dresses. The night preceding the ceremony, as many of the knights as the church of the Temple could contain, kept their vigils in it. But the Prince of *Wales*, by the order of his father, together with the youths of higher rank, kept his vigils in the church of *Westminster*. So loud was the found of the trumpets and fifes, and the voices of those present, unable as they were to contain their joy, that the ringing of the monks could not be heard from one side of the choir to the other. The next day the king girt his son with the military belt, in his own palace, at the same time conferring on him the duchy of *Aquitain*. The prince therefore, being himself made a knight, went to the church of *Westminster*, in order to invest his companions with the same dignity. So great was the croud before the high altar, that two of the young knights were stifled, and several others fainted, although each of the knights had at least three others to lead him forward and to guard him. The prince himself, on account of the croud, girt his knights on no less sacred a place than upon the high altar, employing these his brave companions to divide the croud. Then were brought before the king, in glorious pomp, two swans, gorgeously caparisoned, with their beaks gilt, a most pleasing spectacle to the beholders: on which the king made a vow before God and the swans‡, that he would march into *Scotland*, to avenge the fate of *John Comyn*, and to punish the perjury of the *Scots*; obliging the prince and other great men of the kingdom to swear to him, that if he should die first, they would carry his body with them into *Scotland*, and would not bury it till the Lord should have made them victorious over the perfidious usurper, and his perjured adherents.§ However it being impossible, as this historian informs us, to fulfil this condition, after the king's death, which took place when he had advanced very near to the confines of *Scotland*. His body was brought back to *Westminster*, and buried near that of his royal father. A few years ago his tomb was opened, the particulars of which are fully described in *Gough's Sepulchral Monuments*, Vol. I, page iv, in the Introduction. His virtuous Queen *Eleanor* died several years before him; and as her affection for him had been conspicuous, in her following him in all his journeys and wars, even in the Holy Land, where she is said to have extracted with her own lips|| the venom of a wound from a poisoned knife, which her husband had received from one of the associated band of murderers, who have given rise to the name of *assassins*, so *Edward* was desirous of perpetuating her memory in an extraordinary manner. It was usual to fix a small processional cross at the head of a corpse, wherever it was placed; but this prince was resolved, that the several places where the body of *Eleanor* had rested between *Hereby*, in *Lincolnshire*, where she died, and her burial place at *Westminster Abbey*, should be marked with crosses, which should remain to future ages. It is to this determination of *Edward's* conjugal affection that we are indebted for those beautiful remains of ancient architecture and sculpture which the Society of Antiquaries have lately published.¶

This prince was tall of stature, with legs rather of an unusual proportion, as every one concludes from his title of *Longshanks*. He was of a comely face, but dark complexion, with black and curled hair of the same colour.** In the statue, which you place before us, the crown and the hands are mutilated. The outward garment is curiously ornamented, down the sides and at the bottom, with large beads and embossed figures of lions, and is fastened with a rich brooch of stones and pearls. The short mantle is bordered with a narrow lace; and the inward tunic, or inward garment, or *cyclos*, as *Matthew*, in the above quoted passage, seems to call it, is quite plain at the bottom.

No. 4, shews the finishing of his collar. No. 5, is one of his bracelets, which ornament certainly formed part of the royal dress which our kings received from the archbishop at their coronation.

* *Winchester* alone in the reign of *John* possessed five different mints.

† "Quia denarius findi in duas partes pro obolis, & in quatuor partes pro quadrantibus consuevit, ordinatum fuit, ad tollendam occasionem defalcationis monetæ, quod rotundi essent denarii, oboli, & quadrantes." *Mat. West. ad An. 1275*.

‡ The swan seems to have been the badge of *Edward I.* as it certainly is known to have been of *Edward III.* of *Henry VI.* and of *Edward his son*. Hence we see that the king swears here by his own military ensign, as well as by the Almighty.

§ *Ibid.*, ad. *An. 1306*.

|| I own this particular circumstance of the queen's curing the wound by sucking it, is asserted by many modern writers on very weak grounds. All the other circumstances are related by our most authentic historians.

¶ See their folio work, intitled, *Fœderis Monumenta*.

** *Polydore Virgil*, l. 17.

EDWARD II.—The consequences of the first Edward's successes against the Scots was transitory, but those against the Welsh, who from the days of *Vertigern* had never forgotten their ancient grudge against the *Sassones*, as they still call us, were permanent. This was chiefly owing to the wise policy of that king in consulting their prejudices, by appearing to subject them to no other than to a prince who was their own countryman. It was contrived, therefore, that the queen should lie in of young Edward at *Carnarvon*, who, of course, received his surname from that place; and ever since the reigning king's eldest son has derived his first title from the principality of *Wales*. The misfortunes of this unhappy reign are to be ascribed, in part, to the natural weakness of Edward's mind, and partly to the turbulent spirit of his nobles: It was, undoubtedly, unwise in him who ought to have been the equal father of all his people, to keep up a succession of favourites; but then it was unjust on the part of the barons and of the queen, instead of pursuing *Gaueflon* and the *Spensers*, by law, for their alledged misdemeanors, to make these a pretext for waging war against the king himself, and to pretend, by violence, to direct the course of the royal smiles and favours. But who can restrain his indignation at the conduct of the infamous *Isabel*, who was the chief instrument in the deposition of her too fond husband, in consequence of his innocent friendship for the virtuous *Spensers*, at the same time that she herself was living in a criminal intercourse with her favourite *Mortimer*? It has been often observed, that short is the interval between the deposition and the death of sovereigns; this Edward, of *Carnarvon*, experienced, who after suffering every kind of indignity, and what he repented most, the scraping off of his beard and hair, in an unworthy manner, was murdered in the most horrid contrivance which the imagination can frame to itself, that of introducing fire into his intestines. The scene of this unexampled transaction, was *Berkely* castle, situated between *Bristol* and *Gloucester*; and the royal corpse was buried in the church of the latter place, which was then infinitely more splendid in its state of an abbey, than ever it has been since in that of a cathedral. The most signal ecclesiastical transaction in this reign was, the suppression of the Order of the Knights Templars. They were probably proud of their rank and wealth, and relaxed from their original discipline; but humanity and common sense revolt at the recital of the vile charges of immorality, which, without any proof, were brought against them. On the dissolution of the province of this order, which existed in *England*, it became a national question, what was to be done with their property? But however urgent the wants of the state were, our parliament admitted that it was unlawful for them to appropriate to any profane purpose, what had once been consecrated to religion.* Their wealth was accordingly bestowed on the sister institution of the Knights Hospitallers, or of *St. John*, of *Jerusalem*.

Edward II is described as a well made man.† His crown is here defaced; his right hand, together with his scepter, has disappeared; and his left hand is held up, in a singular manner, to his neck; the end of the sleeves at the wrist edged with lace. The inward robe is open at the feet, and edged with lace: it is also seen in the inside folds to be lined with ermine. The collar is fastened, as usual, with a lace, but turns down like the cape of a modern coat. The short mantle terminates with a narrow lace, under which is seen the girdle, studded with beads some of which, at proper distances, are perforated to receive the tongue of the buckle, as is more directly seen at No. 1. The buckle and the turnings of the girdle deserve notice. The outward robe, or *Pallium*, is edged with a broad and elegant lace, and fastened under a broach of precious stones. The capuce, or hood, falls back on the shoulders, and shews itself to be likewise lined with ermine.

EDWARD III.—We are now come to the chief epoch of England's glory, when two kings fell in the field‡ beneath the weight of our arms, and two other kings, the sovereigns of the most powerful neighbouring nations,§ met each other in captivity within our metropolis; and when from *Cyprus*, *Jerusalem*, and *Spain*, princes came or sent to petition our monarch to replace them on their thrones; when that beautiful style of architecture which inspires every beholder of taste and sentiment with such religious awe, but which the barbarians of modern times have endeavoured to vilify by affixing to it the name of *Gothic*, shone in all its splendour; when *Wickham* built, the Black Prince commanded, and *Chaucer* and *Gower* sung; and when our brave nobles were stimulated to heroic actions by the heroes and military diversions of the first order of chivalry in the universe.|| It was Edward's fate, however, to survive his invincible son, and, in some degree, his own glory. Sunk into sensuality in his latter days, like the wise monarch of the east, and infatuated with the artifices of *Alicia Pierce*, he became too forgetful of what he owed both to his subjects and to himself. In consequence of this he is lamented by the writers of the times, for having died without those sacraments of the church which were administered to dying persons. Some symptoms, however, of his ancient piety appeared in his latter moments, which, it was hoped, were expressive of contrition for his past immorality. He was buried at *Westminster*, where the statue on his monument in the length of the beard, and other particulars, greatly resembles that which you have here given to the public.

* Statute of 17th of Edward II.

† *Polydore Verg.* l. 18.

‡ The kings of *Bohemia* and *Moravia*.

§ John, the French king, and David, king of Scotland.

|| A late historian, (*Edward Gibbon*, Esq.) who is willing to sacrifice the honour of his country, and every other consideration to his invincible hatred of christianity, has maintained, that the Order of the Garter was instituted, and, indeed, the nation itself dedicated under the patronage of an infamous Arian, Bishop of *Alexandria*. For such a person, he asserts, *St. George*, of *Cappadocia*, to have been. In order to judge on what weak grounds this assertion is made, and in opposition to what positive evidence, see a Dissertation by the Author, intitled, *An Historical Enquiry into the Existence and Character of St. George*, &c. Robinsons, Debrett, Cogan,

The crown is here intire; the hands, with whatever they contained, are gone; the end of the sleeves edged with lace; the outward and inward robe as well as the mantle is, as usual, edged with lace: the first mentioned, however, of these garments, turns over the right shoulder in a graceful manner, shewing the ermine with which it is lined; it is fastened with a single stone. The girdle, which is more distinctly seen at No. 2, in many respects resembles that above described.

RICHARD II.—So uncertain is the condition of human affairs, that *England*, which in the preceding reign, seemed to give the law to all *Europe*, in this was incapable of supporting itself, and was with the utmost difficulty preserved from anarchy and an intire dissolution of its government. It is impossible not to be struck with the resemblance between the state of our nation at the time we are speaking of, and that of a neighbouring nation under our own eye. We meet with, in both instances, the same jargon of natural rights* intended to amuse the populace, and to conceal the tyranny of their ambitious demagogues. The same fixed plan of keeping their sovereigns in captivity as long as might suit their designs, and of destroying them when their detention could no longer be serviceable to their purposes; † the same enmity against the clergy and the nobility; the same summary mode of cutting off heads in great numbers, and the practice of carrying them about upon poles; the same chimerical projects for reducing property and every other advantage to a perfect equality. We may likewise add, that as the modern anarchists were preceded, and the way paved for them, by a race of irreligious philosophers, so the *Wat Tylers* and the *Jack Straws* of the fourteenth century were greatly encouraged and aided by the doctrine of the famous *Wickliff*, and his followers, who maintained, amongst other seditions, no less than heterodox maxims, that all authority, temporal as well as spiritual, together with all right to property, cease, in consequence of the guilt of any one sin; that foundations for literature as well as for religion were detrimental, and ought to be abolished. ||

But to pass on from moral to antiquarian observations, you, Mr. Editor, have always maintained, that the statues with which you here present the public, are a genuine collection of portraits, and, indeed, the only complete series of the portraits of our ancient kings extant. Certain it is that no one can dispute the resemblance between the head of *Richard II.* as here exhibited, and the celebrated painting of the same king, (the only original painted portrait of an ancient king that now remains) which is preserved in the deanry of *Westminster Abbey*, and which you have published in your first volume. In confirmation of this opinion I have to observe, that *Richard* is celebrated for having been the handsomest of all our kings since the conquest. § This circumstance perfectly agrees with the statues under consideration. We learn, moreover, that the *English*, in the time of *Edward III.* wore remarkable long beards, but that after the captivity of the French King *John*, they began to adopt the fashion of his nation in shaving their faces. In conformity with this, we here observe *Edward* with a very long beard, and his successor with hardly any at all. Now that I am on the subject of dress, it may be proper to add, that this was the epoch when long *poke sleeves*, as they were called, and pointed shoes, with chains of silver, or other metal, reaching up to the knee, were in the highest fashion. The queen also, who was a *Bohemian* by birth, introduced at this time many singularities in the female dress and manners; in particular, she brought in high dresses, rising on each side like horns, as likewise the fashion of riding aside. The memory of the latter invention is still kept up in *Lancashire*, where this kind of sitting on horseback is still known by the name of *Queen-riding*.

If *Richard II.* did not possess the military talents of his father, the Black Prince, he, at least, gave proofs that he was not destitute of his personal prowess and courage, when, after his unjust deposition, the usual lot of fallen kings being prepared for him; I mean a violent death; he mingled the blood of his assassins with his own, by killing four out of the eight ruffians who came to murder him in *Pemfret Castle*. I here adopt the usual account of this prince's fate, which you have also followed in that splendid drawing of this scene, which you, a few years ago, exhibited at the Royal Academy. The crown is here very perfect, and resembles that in the above-mentioned picture at *Westminster*: The right hand is broken off, together with whatever ornament it contained, as likewise the point of the shoe. The right hand holds the folds of the outward cloak, which, together with the hood, is lined with ermine, and most beautifully bordered with a double row of beads, between which are alternate beads and large precious stones; it is also fastened under a brooch made of nine curious jewels. The mantle is laced, as usual, as well as the inward robe; but what chiefly deserves notice, is the elegant collar, ornamented with gems and beads, as is more distinctly seen in the larger head which you have here given. At No. 3, is the ornament at the wrists, which is distinctly seen to be an *armilla*, or bracelet, intended to confine the extremity of the sleeve.

I remain, &c.

St. Peter's House, Winchester,
Dec. 1, 1793.

JOHN MILNER.

* This democratical sentiment was expressed in the following well-known rhyme:

"When *Zion* d let I and Eve span,
"Where was then the Gentleman?"

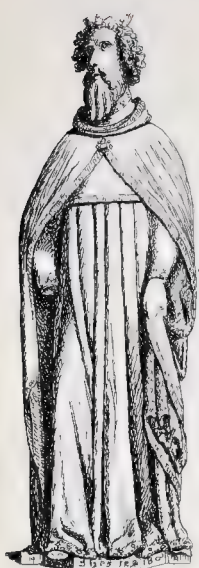
† See the Confession of *Jack Straw*, quoted by *Sisow*, &c. || *Calver's Ecclesiastical History*, Vol. I. Sec. § *Peydore Verg.* l. 20.



From the Louterell Psalter [size of the original] in the possession of Thomas Weld Esq. of Lutworth castle Dorsetshire.

Pub. as the art directs, by J. Carter, Hamilton s^t Hyde Park (corner Jan 1st 1794.





Robert I. 1286-1329

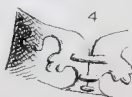


Henry IV. 1399-1405



Edward I. 1272-1307

Statues in the screen entering into the choir of York Cathedral.



The Heads to a large scale

Publ^d as the art directed by J. Carter, Hamilton's & Hyde Park Corner Jan^y 1774





Edward Sedus: rex 20

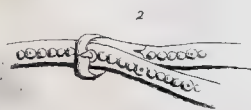
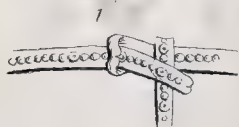


Edward Fortius: rex 32



Rich Sedus: rex 22

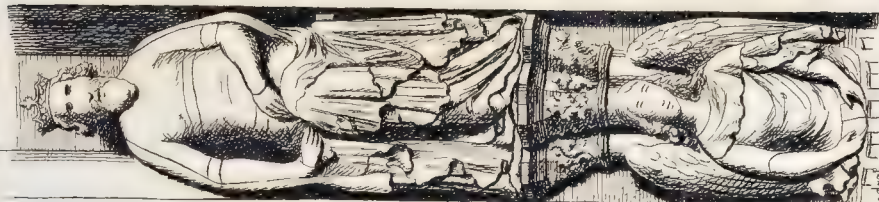
Statues, in the screen entering into the choir of York Cathedral.



The Heads to a larger scale.

Rel^d as the art directs, by J. Parker, Hamilton & Hyde Park, Jan. 1st 1794.





Statue in the tower of the west front of Exeter Cathedral.
 Gift made and carved by J. Carter Hamilton, 25, St. John's Lane, 1892.



STATUES in the lower Tier of the SCREEN, at the West Front of EXETER CATHEDRAL.

[Continued from Page 57.]

No. 8. A king; his crown and feet damaged, his arms crossed, sleeves fastened with square buttons, has on a girdle, and he is cross-legg'd: this prevailing custom we find in numerous instances; not only fitting figures are thus represented, but recumbent ones also. The general idea is, that personages so sculptured, had been to the Holy Land, and from thence obtained the name of *Cross-legg'd Knights*. This, however, does not appear to be a true definition, many such statues, whose names are known, never having been in the crusades; this fashion of course must either have been accidental, or must have had a religious tendency. The angels arms are hid by the wings. These statues are on the south side of the first buttress.

No. 9. A king; his crown damaged, cross-legged—the angel has a book.

No. 10. A king; his crown damaged, cross-legg'd; the attitudes of this and the foregoing statue are good, their legs are not hid by the drapery, as usual, hence are seen their shoes and hose, or covering for the legs, which have a sharp ridge up the front. The angel's head is gone, and right hand damaged.

No. 11. A king, and cross-legged—the body is covered with a close setting garment, which is bound under the breasts and round the arms with bands; the outer garment is well disposed over the lower part of the statue. In the right hand are the remains of the hilt of a sword. The angel has a book.

No. 12. A king; the crown damaged; here again we meet with the remarkable custom of the hand holding the end of the beard; a curious story relating to a statue so employed is given in page 8, Vol. I. of this work; though it can have no other meaning here than that of an attitude of consideration; for we at this day, when so engaged, smooth our chins. The angel is in the act of devotion.

The Penance of HENRY II. before the Shrine of Thomas Becket, at CANTERBURY. From a Painting on Glass [half the Size of the Original] in the Possession of Mr. Fletcher, Oxford. Described in a Letter from the Rev. Mr. MILNER, F. A. S. to the Editor. Drawn 1792.

SIR,

You here present us with an admirable counterpart to the concluding plate of your first volume; as that exhibited the remarkable scene of the death of *St. Thomas à Becket*, so this second volume concludes with the no less striking event of *King Henry II's* penance for the share which he had in that catastrophe:

In the illustration, which I furnished of the aforesaid plate, I suggested certain weighty remarks, which, in an unprejudiced mind, will serve as a counterpoise to that load of calumny which *Lord Littleton*,* and other modern historians, have heaped up against this celebrated prelate. In the first place I proved, that his opposition to the king was the effect of principle, not of malice or ambition, inasmuch as he foresaw and foretold that it would take place, at a time when he was the darling minister of his royal master, and, on that very account, endeavoured to avoid the metropolitical dignity to which he was named.† I might have added from *Hume*,‡ that throughout the whole of his correspondence, which is before the world, and even in his letters to the Pope, to whom all grimace would have been perfect madness, there reigns the most entire conviction of the justice of his cause, and of the necessity of his acting in the manner he did. Secondly, those ecclesiastical privileges which the archbishop defended made part of the laws of the land, and held the first place in those charters which *Henry*, no less than his predecessors and successors, had sworn to observe. The very indemnity of clergymen from appearing before secular tribunals, the vestiges of which still remain in the well known *benefit of clergy*, which we so often hear of, was, anciently, so decidedly their right, that the father of our constitution, the immortal *Affred*, executed a judge for trying and condemning one of that character.§ However strange this may appear, when examined by modern opinions and practices, yet still it will remain a question, whether, if clergymen were of that excellent benefit to the morals of the people which they ought to be, it would not be better for the law to pass over a few crimes in them, leaving them at the same time to private and ecclesiastical punishment, than to diminish this great benefit in degrading so sacred a character, by bringing it to a public punishment, which were abrogated by the constitutions of *Clarendon*. Amongst the privileges in question there were three that regarded the very essence of the established religion,|| which therefore it was not in the power of the metropolitan to tolerate. Finally I shewed, that, whatever question there may be concerning the justice of that cause which the prelate maintained during his life, there can be none at all concerning the rectitude

* Life of *Henry II.*, vol. II.
§ Vita *Affred.* l. ii.

† *Herbertus* in *Quadrilogo*.

‡ *Hume's History*, *Henry II.*

|| Vis. Articuli 8, 10 (una cum 7) & 15.

of that in which he spilt his blood, being of a pure ecclesiastical nature, and resolvable into this question—Whether an Archbishop of *Canterbury* was to administer the laws of the church by the will of armed ruffians, who did not even appeal to any other authority or argument, than to that of their uplifted swords.*

That the king did not seriously command or even wish the murder to be committed, we may believe him upon his oath; and yet such violent expressions as he made use of in the hearing of his courtiers were more than sufficient to give occasion to that bloody event. The fact is, an impetuosity of temper and an ungovernable resentment were the leading features of his character. On one occasion he almost tore out the eyes of a messenger who brought him bad news;† on another he threw off the clothes from his body and gnawed the litter of his pallet, on *Richard de Hamet's* venturing to say a few words in favour of the King of *Scotland*;‡ but the injustice and violence of his revenge on the archbishop, in stripping and banishing above four hundred of his relations or friends, and obliging them to swear that they would follow him whithersoever he might be gone,§ can hardly be paralleled in history. Certain it is that the monarch was conscious of a considerable share of guilt in the death of the murdered primate, and that he himself ascribed that inundation of foreign and domestic calamities with which he was soon after overwhelmed, to the vengeance of heaven on this account. Hence he came to *England* with a full determination of expiating them in the most signal manner.

Before I enter upon an illustration of the very extraordinary penance, as it must seem in modern days, which he underwent with this view, it is necessary to make two important observations, which may help, in some degree, to remove our surprise and prejudice. The first is, that generally in ancient times there was not that disgrace attached to a blow which there is at present; and that, in the ages of which we now speak, there was not even any ignominy implied in scourging, as a public penance; on the contrary, many royal personages have submitted to it, no less than *Henry II.* The great *Athenian* hero, *Themistocles*, was not sensible of any particular affront when he was struck, at a council of war, by the *Lacedemonian* general, *Eurybiades*, for having spoken his sentiments too freely. He even told his jealous competitor to repeat his blow, provided he would listen to his advice.|| *St. Edward* the Confessor having been too easy in giving ear to the enemies of his mother *Emma*, and in consenting to her undergoing the fiery ordeal, which trial took place in the nave of the cathedral church of *Winchester*, the king himself in the mean time being prostrate in prayer in the choir. On her being conducted to him, after this remarkable scene had taken place, he not only begged her pardon, but also insisted on her striking him with a stick, which he put into her hands for that purpose.¶ Finally, in the windows of the sacristy of *St. Dennis*, amongst other incidents in the life of the famous *St. Louis*, one was exhibited that greatly resembled the subject of the present plate. The king was seen upon his knees accompanied by two monks, one of whom held a book before him whilst the other scourged him.**

The second observation I have to make is, that the penance in question was by no means imposed upon *Henry*; for we know what the conditions of his absolution by the pope's legates were, but it was voluntarily assumed by him, as all the original historians agree.†† From their different accounts I have extracted the following particulars of this extraordinary transaction. The king finding the sea extremely rough, and dangerous, when he was preparing in all haste to cross over to *England* in order to preserve his crown, he put up his prayers to the Almighty, that he might meet with a safe passage, on the sole condition of his intentions being mild, and paternal, with respect to his clergy and people. Accordingly the storm ceased, and he was enabled to embark that very day.‡‡ Having landed at *Southampton*,§§ he refused to enter into any city of his kingdom until he had visited *Canterbury*, where the tomb of the murdered prelate was, to which place he immediately began his journey, fasting upon bread and water all the way. Being arrived within sight of the said city, he dismounted from his horse, and laid aside all the ensigns of royalty, walking on foot, and clad in an ordinary woollen habit. Being arrived at the church, he shed abundance of tears, and caused the Bishop of *London* to declare in his name, that, though he had neither commanded nor desired the fatal murder, yet, having given occasion to it, he wished to do public penance for the same, by being scourged by the bishops and monks there present. He accordingly received five strokes from each bishop, and three from each monk, no fewer than eighty of whom happened there to be present;||| the number of the bishops is not ascertained. With respect to the place where this scene took place, *Newbridge* alone says it was in the chapter-house,¶¶ which cer-

* The heroism of the archbishop's death his worst enemies admit. It has been, however, equalled by another archbishop and martyr in our own times, *Monf. Du Lau*, Archbishop of *Arles*, whose language and behaviour to the ruffians who slaughtered him in the convent of the *Carmes*, Sept. 2, 1792, greatly resembles that of the sufferer under consideration.

† Epist. Archidiaconi *Eleofini*.

‡ Ibid.

§ *Howden Annal.*

|| *Plutarch. Vir. Rom. §.*

¶ *Thomas Rudburn*, in *H. II. Maj. Hist.* Item in *Annal.*

** *Monjaucen*, Antiquit. Monarch. Franc. vol. II.

†† *Thomas Rudburn*, in *H. II. Maj. Hist.* Item in *Annal.*

‡‡ *Mat. Paris*, ad An. 1174.

§§ Called by

||| *Proprie petitionis instantid.* *Gal. Newbridge*, l. ii, &c.

¶¶ *Mat. Paris*, ad An. 1174.

This historian was *Edward Grimfere*, a monk, as some call him, or a clerk, as others denominate him, of *Canterbury* cathedral. He is the same person whose arm was almost severed from his body, by the ruffians, in endeavouring to save the life of the archbishop. He is seen in your former plate standing behind the altar with the cross in his hand and the blood upon his arm.

¶¶ *L. ii, c. 34.*

tainly was the ordinary place in convents for public confessions and penances; the rest assert that it was at the tomb of the deceased, which we know was in the crypt or undercroft, where, immediately after his death, he was buried, to prevent further indignities on the body, which were threatened by the murderers. One of the original writers, who had the best means of information, even asserts, that the king held his head and neck within the small window of the tomb, whilst the monks were scourging him.*

In the plate before us the king is seen upon his knees, with his hands and face (the features of which resemble those which you have engraved from the statue at *York*) in a very devout attitude. He is naked, except the crown upon his head and a short pair of drawers, which we otherwise know were anciently worn, in addition to the close hose that covered the legs and thighs. Four monks, in the exact Benedictine habit and tonsure, with bundles of twigs in their hands, stand two and two of a side, one of whom, probably the prior,† addresses the king with great seriousness, whilst another of them raises up his hand in astonishment and pity. Three of the king's great officers attend behind, one of whom, in his furred mantle, bears the sword of state in his right hand, and rests his left on a rail, which incloses the monument. The tomb itself, which we know was made of marble,‡ is here covered with embroidery of gold, on the upper part of which a gold fringe is seen; the two steps, however, on which the tomb is raised, are clearly discovered, by the veins in them, to be of marble. A rich shrine, ornamented with precious stones, stands upon the tomb. This shrine is very different in its make from that exhibited by *Dugdale*;§ in fact we know that, at the time we are speaking of, it was a mere ornament; the bones of the martyr not being removed out of the tomb until the fiftieth year from his decease, when the ceremony of his translation was performed, with great pomp, by *Stephen Langton*, Archbishop of *Canterbury*, in the presence of *Henry III.* and the chief nobility of the kingdom.|| The two painted windows, and the blue hanging behind the shrine, together with the gorgeous cushion on which the king kneels, as also the ornamented paving tiles, so common in our western churches, though rarely to be met with in those of the north, are all deserving of notice. It is greatly to be regretted that the design of this curious painting is not complete on either side, as appears by the mutilation of the legs, in the figure of the king, as well as by the other figures, though the principle subject is perfect and admirably well executed, in representing which you have done extremely well to leave out the interruptions, which the lead that confines the glass, occasions in the original.

St. Peter's House,
May 1, 1794.

I remain, &c.

JOHN MILNER.

STATUES in the Screen entering into YORK CATHEDRAL: Described in a fourth Letter from the Rev. Mr. MILNER, F. A. S. to the Editor.

[Continued from Page 64.]

SIR,

HENRY IV.] WE are now come to the first king of the house of the Red Rose. Not that this was the personal device of *Henry IV.*, which we know to have been a fox's tail,¶ but it was assumed by him, as it had been also by his father, *John of Gault*, as a family device, in consequence of the marriage of the latter with *Blanch*, the grand daughter and heiress of *Edmund Crouchback*, the second son of *Henry III.*, whose device it had been. This was evidently done with the view of strengthening the title of this branch of *Edward III.*'s family to the throne, in opposition to the descendants, by the female line, of *Lionel Duke of Clarence*, whose grand daughter was taken to wife by *Richard Earl of March*, the son of *Edmund Langley*, who was a younger son of *Edward III.*, which house, afterwards called that of *York*, in opposition to the pretensions of the house of *Lancaster*, assumed the White Rose for their device. From this fatal jealousy and contention between the two roses, what misery, devastation, and slaughter sprung in this devoted kingdom! all which is to be ascribed, in the first instance, to the ambition of *Henry* in deposing and cutting off in the prime of life the rightful monarch *Richard II.*, and to the disloyalty of the people in concurring to the same. So much better is it to bear with the imperfections and even vices of an established government, than to have recourse to that dreadful expedient, big with unknown evils, a revolution for the redress of the same. It is true the civil wars between the houses of the red, and white rose, did not break out until the second reign from that of the usurper himself; still, however, the whole time that he swayed the scepter was disturbed with conspiracies, the appearance of new pretenders to the crown, and civil wars; and the blood of his subjects was constantly flowing, either from the scaffold, or in the field. We may readily, then, give credit to the declaration which he made upon his death

* *Edward Grimfere*. † Where cathedral churches were served by monks the prelate was the proper abbot, hence the religious superior was denominated only prior. ‡ *Mat. Paris*. § See *Stephens*, vol. I.
|| *Mat. Paris*, ad An. 1220. ¶ *Camden's Remains*, p. 345.

bed to his son and successor—"I fore repent me that ever I charged myself with the crown of this realm."* He was seized with his last illness in the convent of the *Dominicans* in *London*, called from their dress *White Fryars*, and from thence was conveyed to an apartment in *Westminster Abbey*, named the *Jerusalem Chamber*, where he expired, aged 46. He was not, however, buried in that celebrated mausoleum of royalty, but was conveyed, for this purpose, to the metropolitical church of *Canterbury*. In his person he was of a good size, and tolerably well made.†

We observe in the two statues of the present plate, and in the preceding one of *Richard II.*, that a remarkable fashion in the beard at this time took place, which was neither entirely shaved off, nor left to grow in the natural manner, but was cut and trimmed in a singular shape; and, as the statues in question are allowed to have been executed at the beginning of the fifteenth century, their authority in this particular is above all exception. We remark also on the two latter kings a new ornament, which was probably introduced into *England* about this time, I mean the collar of *SS*, which letters, though some may take them for mere embellishments, were certainly adopted as the initials of *Saint Simplicius*, a celebrated *Roman* lawyer, and martyr, in the first persecutions, in whose honor this collar was instituted, and to whose profession of a judge, or magistrate, it was appropriated ‡

The countenance in the present statue is thought to express fear and suspicion. The hair is cut and dressed in an uncommon fashion, so as to represent rays issuing from the head. The crown, which is rather plain and simple, has been much damaged. In the collar of *SS* we cannot but remark the metal ornament hanging on the breast, and the two buckles, together with additional holes for the tongues, in order to take up the collar shorter. The outward robe has rich borders, and is lined in the capuce, or covering for the head, no less than in other parts with ermine. The inward robe is also lined with ermine, as appears by the turning up of the cuffs, and, together with the short mantle, § is edged with lace. The latter is beautifully rich at the collar with precious stones and rows of pearls. On one of the hands, which holds up the robe, a bracelet is seen. The other, with the scepter, or whatever else it held, is now destroyed.

HENRY V.] We here behold the features of the *Hero of Agincourt*, *Henry of Monmouth*, names which still animate the hearts of Englishmen, at recollecting the gallantry of their Ancestors. Nevertheless, the valour of *Henry V.* was one of the least among his virtues. Such was his modesty, that general concomitant of merit, that he positively refused to permit his battered armour and helmet, with the crest half cut away, to be exhibited in the procession in which he was received by the citizens of *London* after his splendid victory, and prohibited any triumphal strains, or other praises, to be sung, except to the honour of the Almighty. || Such was his humanity and moderation, that he never would approve of that event to which he was indebted for his crown, but rather condemned the deposition of *Richard*, and refused to bestow favours upon those who were principally concerned in it. ¶ Whatever respect also was in his power he shewed to the memory of that unfortunate prince, by causing his body to be removed from its ignoble sepulchre in the *Fryars' church*, at *Langley*, into a royal tomb at *Westminster*. He founded two religious houses at no great distance from each other, one for *Carthusian Monks* at *Stene*, and the other for *Brigitine Nuns*, at *Sion*; and what is remarkable, the remains of these two establishments subsist to the present day in foreign parts.** It was the misfortune of this reign, as it was of the two preceding reigns, to be disturbed by a new set of religionists, equally hostile to the peace of the church, and of the state. In vain do many modern writers, and in particular that false martyrologist *John Fox*, with whom a spirit of opposition to the ancient religion is a sure absolution from every error and crime, and a certain title to the honours of canonization, endeavour to gloss over the seditious errors and practices of *Wickliff* and his followers, which stand upon unquestionable record, and are admitted by all candid historians. †† That single tenet of ecclesiastical, and civil authority, being founded in grace, whilst the innovators took upon themselves to judge who were, and who were not, in the state of grace, could not fail of being the source of the most dangerous seditions, as it proved both here, in the insurrections of *Wat Tyler*, *Jack Straw*, and *Sir John Oldcastle*, and in *Bohemia*, in those of *Zizka* and the *Taborites*. The execution, however, of the knight just mentioned, who vainly predicted his resurrection on the third day after his death, ‡‡ broke the strength of his numerous democratical adherents, and probably prevented much additional confusion in *England*. I have thought it necessary to enlarge on this article, as I consider that remarkable ornament of a pelican feeding its young with its blood, which we remark in the centre of *Henry's* girdle, as a kind of a badge of his belief in the sacrament of the altar,

* *Stowe*.

† *Polydore Virgil. Hist. l. 27.*

‡ *Harpfield. Hist. Eccl. Angl. Sept. secl.* who cites *Vices*

luis de Vit. Sanc. Alfo Camden, p. 193.

§ The mantle which was put on our kings at their coronation formerly

was that which once had belonged to St. Edward the Confessor.

¶ This was done out of reverence to that good

and beloved prince.

|| *Contin. Cron. Croyland.*

** The *Carthusians*, having retired

into *Flanders*, continued their establishment at *Newport*, until they were dissolved a few years ago by the Emperor

Joseph—some of them are still alive. The Nuns of *Sion*, under that same name, still continue a numerous community

at *Lisbon*. They preserve the cross that was over the gate, and other articles that belonged to their ancient house

near *Sturwirth*.

†† See *Collins, Stowe, Gutb, and Ralph*, and particularly *Harpfield*.

‡‡ *Stowe*.

of which this figure was the received emblem,* and of his opposition to the *Lollards*, who chiefly attacked this mystery. Previously, however, to this we know that he had chosen a flaming cross, or beacon, for his ordinary device. *Henry* was handsome and well made, and though he was rather tall and slender, yet he was not less remarkable for his strength, than for his activity.† He died in the midst of his career of conquests in *France*, and his body was brought home in solemn state for interment to *Westminster Abbey*. On this occasion I first read of that ceremony, which was afterwards usually practised at the funeral of royal and other great personages, of preparing a pageant to resemble the deceased, which being dressed up and ornamented with their garments and insignia, was placed on the coffin of the deceased, over which a rich canopy was usually supported by persons of distinction. The pageant in the present instance was boiled leather modelled and painted;‡ in after times they were generally made of wax.

The features of the royal hero, in the present statue, are determined and threatening, at the same time that they are regular and comely. His crown, which is perfect, is rich and elegant, and his hair is curiously curled in a tripple row round his head. His collar of *SS* is fastened about his neck, by means of buckles, and four metal rings, elegantly disposed and ornamented. His robe, or *Dalmatic*, is lined with ermine, and richly bordered at the bottom and down the sides. The capuce is likewise bordered with an edging of flowers. The mantle is singularly curious, having an inscription in large characters at the extremity of it, surmounted with beautiful embroidery. I have endeavoured in vain to decypher these characters, but they are too indeterminate to be read with any certainty. Sometimes I have thought I could make out the following sentence, which occurs in the office of the church, *Dei et noni tardare*, but I am far from being satisfied with this conjecture. I have already mentioned the singular ornament of the girdle, which girdle is extremely rich. The tunic, or inward robe, is elegantly embroidered and laced at the neck, and it is seen to be set with pearls both there, and at the bottom. It is also curiously worked on the arms. Unfortunately the hands, with whatever emblems they held, are broken off, the only injury which this curious statue, and the last in the present series, has received.

I now, sir, take my leave of your ingenious work, understanding that your plan is at present completed, and that you are upon the point of embarking in a much more arduous undertaking, in which, however, I know, from experience, that you are not less qualified to afford information and entertainment to the public, than in that which you have hitherto so successfully followed. In the mean time, I am happy to have had it in my power to contribute some little assistance towards the illustration of plates, which, for the choice of the subjects, and for the accuracy of the execution, will hold a distinguished rank in the collection of the curious antiquary.

St. Peter's House, Winchester,
April 27, 1794.

I remain, Sir,
Your faithful servant,
JOHN MILNER.

STATUES in the lower Tier of the Screen, at the West Front of EXETER CATHEDRAL.

[Continued from Page 61.]

No. 13. A knight, in exceeding rich armour, his right foot damaged, the sword in his right hand, and whatever was in the left, are destroyed; his helmet is ornamented—he has the mail armour round his neck, has the cross on his breast, and part of the armour is fastened at the side with large flowers, serving as clasps; the girdle ornamented, and below it the mail is seen; on his thighs and legs the plated armour much decorated, and on his left thigh is an uncommon kind of armour, composed of wires and studs; his gauntlets are plain. The attitude of his legs makes him a *cross-legg'd knight* indeed! between them is a dog, as an emblem of faithfulness, a device very common at the feet of statues on tombs. The angel is in no particular attitude.

No. 14. A king in the attitude of consideration, and cross-legged; his outer robe is brought round him and falls on his knees; his hose and shoes are seen; below this statue is one of the small windows giving light to Bishop *Grandison's* chapel.

No. 15. A king: his head and right hand destroyed, and in his left the *mundus*; at his feet the remains of a dog. The angel is embracing the columns. These two statues are on the north side of the second buttress.

No. 16. A bishop: his right hand lost, in his left a scroll. The angel's head destroyed.

No. 17. A bishop: his head, and hands, which held the label near them, gone. The angel perfect, which, with the foregoing one, are in attitudes of devotion.

* From this same devotion this same emblem was assumed by *Richard Fox*, Bishop of *Winchester*, and founder of *Corpus Christi College, Oxon*. It occurs a hundred times in his magnificent sepulchre, and in others parts of the cathedral.

† *Polyd. Virg. Hist.* l. 22.

‡ *Steu*, &c.

No. 18. A king, nearly perfect; he brings his outer garment round him with his right hand, and with his left he appears to address some person or other. The angel has lost part of the left arm. These two statues are on the south side of the second buttress.

No. 19. A king; his feet lost; a part of the hilt of a sword in his right hand and of a scepter in his left; his hair on the sides is divided into long flowing curls; the neck bare, his vest most superbly decorated with birds, each bird surrounded by a circle, and flowers between the circles; he is cross-legg'd. The angel is perfect, and seems addressing the beholders.

No. 20 and 21. Two kings, perfect, all but the crown of the first; only the upper part of their bodies are seen, issuing from ornamented brackets; they have no outward robe, and their mantles have very rich borders; between them is a creature sitting, partaking of the bird and beast kind; below is the small door on the right side of the great west door.

No. 22. A king; his right hand and foot destroyed; his outer robe is fastened at the shoulders by a large circular ornament, from which springs an enriched collar, finishing with a tassel; on his left fist are the remains of a hawk, the ancient mark of nobility; he is cross-legg'd. The angel's right arm is gone.

No. 23. A knight. This statue is quite perfect; the visor of his helmet is up; round the neck is the mail armour, which is likewise seen on his arms and feet; his robe is fastened with an ornamented collar terminating in a tassel; the plate armour on the outside of his arms, on his thighs, and on the left leg, is covered with the same work as that on the armour of the statue at No. 13, with wires and studs; down the front of the leg are larger studs ornamented; his gauntlets and knee-pieces are plain; on the body part of the armour is the cross; he holds his sword under his left arm. From the great resemblance which this statue bears to the one of Bishop Grandison's father on his tomb, in the nave of St. Mary Ottery's church, near Exeter, and in particular the manner of holding the sword, it may be concluded that the bishop was willing to place in this royal assemblage the effigies of his father, and to serve as a protecting genius to the monumental chapel within this sumptuous screen, which was one day to hold his mortal remains. The angel is nearly obliterated.

SEALS in the Possession of CRAVEN ORD, Esq. F. A. S.

No. 1, Is the obverse of the great seal of Henry VII. Legend,

HENRICVS : DEI : GRA : REX : ANGLIE : ET : FRANCIE : ET : DOMI-
NVS : IBERIE : &c.

No. 2, Is the reverse with the same Inscription, having only one rose between each word.*

No. 3, Is the office seal of the vicar-general of the Bishop of Salisbury. Legend,

SIGILLVM • OFFICII • VICARII • GENERALIS • EPISCOPI • SALIS •

No. 4 and 5. The seal and counter-seal of Sir Roger de Huntingfield.† Legend,

SIGILL • ROGERI • DV • DE • HUNTINGFIELD.

* The ground, resembling the meshes of a net, has a rose in the centre of every lozenge, and a fleur de Lis upon each knot; the roses shew his descent from the Lancastrians, and the fleurs de Lis his royal blood from Catherine of France, his grandmother.

† Sir Roger de Huntingfield married Cecily daughter of Sir Walter de Norwich, and died 1338. Arms, Or, a fess gules, three plates.

HAVING now given Specimens of every kind of Ancient Sculpture and Painting in this Kingdom, I cannot conclude this work without making my most grateful acknowledgments to my Subscribers for their long indulgence, during the unavoidable delay, in the progress of it. I can, however, assure them, that, on my part, neither labour nor expence have been spared to render the work worthy of their patronage. I also take this opportunity of expressing my warmest thanks to those gentlemen whose descriptive essays of the several plates have, in so conspicuous a manner, served to illustrate them.

London, May 1794.

JOHN CARTER.



The Penance of Henry II before the Shrine of Thomas Becket at Canterbury.
 From a painting on glass (half the size of the original) in the possession of Mr. Fletcher, Oxford.
Pub^d as the art directs, by J. Carter, Engraver in Hyde Park, from May 1st 1794





Head: Quarter 14



Head: Quarter 10

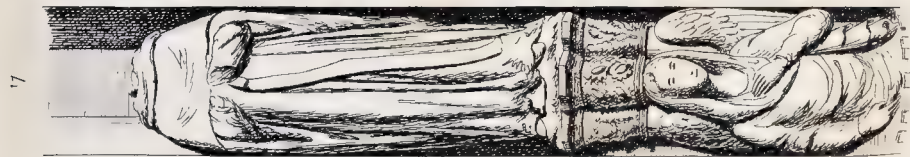
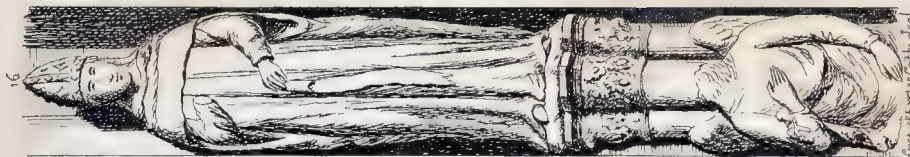
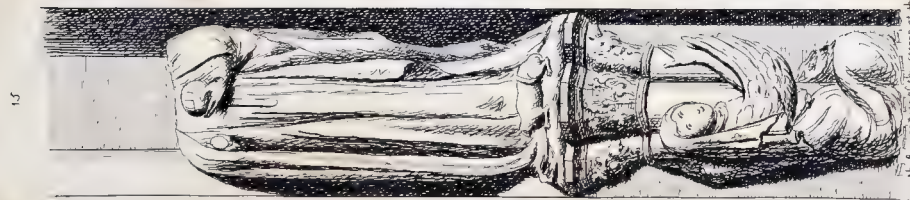
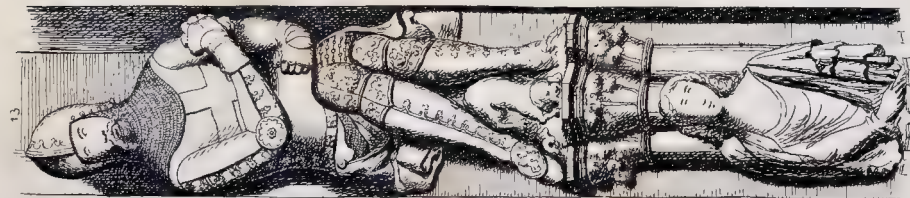
Statues in the screen entering into the choir of York Cathedral.



The Heads to a larger scale.

Gift to the art direct by J Carter Hamblen, of Kyda, Richmond, May 1872.





Statues on the left are in the screen at the west end of the choir of Exeter Cathedral.
The one on the right is in the screen at the west end of the choir of Exeter Cathedral.



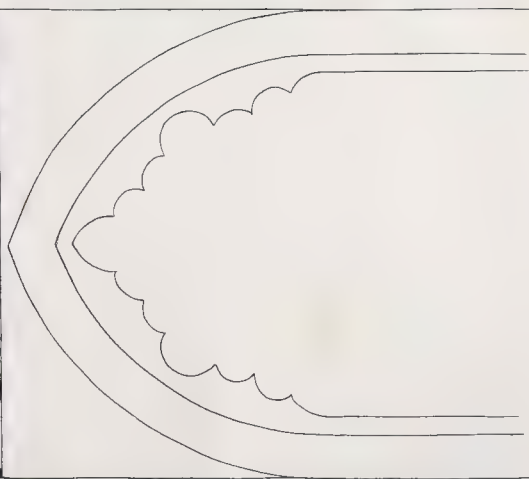
19



20



21



St. Mary, with lower tier of the screen at the west front of the choir, called St. Mary's.
 1811, and the east doorway, Queen Anne's Chapel, Bath, 1774.

22



23







Seals, in the possession of Craven Ord Esq.
[size of the original]
 Sol^d as the aut. directed by J. Carter, Hamilton 1st May de Tenth Century May 1772











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